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March, 1953

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noteworthy

GOR STRAVINSKY shows no signs of letting down in his compositional output. This winter has seen two American premieres of his new works. The Cantata on Anonymous Elizabethan Songs was presented in New York at a concert of the New Friends of Music, and his opera The Rake's Progress, first heard in Venice last year, was broadcast over a national hookup from the Metropolitan Opera House a few weeks ago as a part of the Met's radio series, Stravinsky, to our way of thinking, is a strong link with the music history book past and the continuing present. Maybe this attitude is the result of a thorough music appreciation course exposure to such established orchestral works as The Firebird, Petrouchka, and The Rites of Spring, but at least it strongly refutes the old saw that "all great composers are dead ones."

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HERE'S ONE for those who think memorizing one Beethoven sonata is the equivalent of climbing Mt. Everest: Jeanne Demessieux, a thirtyone-year-old French organist who is visiting this country on a concert tour, has memorized the entire organ literature of Bach, Mendelssohn, Franck, Liszt, Handel, and all but the last two compositions of Dupres. This totals somewhere well over a thousand compositions. Furthermore, she didn't even begin to study organ until she was eleven. When Mademoiselle Demessieux isn't memorizing a piece of music she's writing it-she has more than twenty published works to her credit. Right now she's composing a "sort of cantata," a large work to her own text based on the eleventh century French epic, The Song of Roland. (Note: Wonder what she has against

the last two compositions by Dupres?)

THE CONNECTICUT SYMPHONY is again turning into a winter organization as well as a summer one. Under a new operating plan, the summer "pop" and winter season concerts will operate under a unified budget plan, whereby the profits from one offset the deficit of the other. Yes, "pop" supports the family.

THE WICHITA Symphony Orchestra has published a souvenir booklet of an impressive size. Concertgoers at a recent program received a sixteenpage pamphlet listing in detail all the music performed by the orchestra during the year, a seating chart showing the positions of orchestra personnel right down to the eighth string bass and the tenth viola players, names of board members and committee chairmen, sponsors, patrons, and subscribers-plus the concert program for the evening, program notes, and descriptive paragraphs about the two guest artists and Conductor James P. Robertson. Two full pages were devoted to explaining what the symphony orchestra means to the community, with diagrams showing the radius it serves. In addition to ads describing most of the city's major business enterprises, there was included a directory of professional private music teachers. No doubt about it, the Wichita Symphony is a real community-supported organization and it's not afraid to tell people what effect it is having.

CONDUCTOR PIERRE MONTEUX received the National Music Council's annual conductor citation recently. The

award is given each year to the conductor who has performed the largest number of significant works of symphonic proportions by Americanborn composers. Monteux introduced six such works during his last season (1951-52) as conductor of the San Francisco Symphony Orchestra. The seventy-seven year old conductor retired from his West Coast post last spring but has been actively serving as guest conductor around the country during the current season. He is the seventh recipient of the citation, which in the past has been given to Serge Koussevitzky, Eugene Ormandy, Izler Solomon, Leopold Stokowsky, Alfred Wallenstein, George Szell, and Howard Mitchell. Dr. Howard Hanson, president of NMC, made the award publicly at a recent Philadelphia Orchestra concert which the maestro was directing.

AN INTERNATIONAL Music Olympiad is to be held in Bonn and nearby Dusseldorf, Germany, this coming summer. Plans are under way to make this an annual event similar to the sports Olympics. The programs will be planned on a cyclical basis with choral music emphasized this year, instrumental music in 1954, composition and dance in 1955, and sacred music in 1956. America is slated to be host for the 1954 event.

spring music Festivals are listed on page 20 of this issue. However, we'd like to throw a bouquet of daffodils to New York station WNYC, which anticipated spring and held its celebration in February. The station's fourteenth annual American Music Festival featured music by sixteen composers, with two premieres and



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two first public New York performances at one live concert presented by faculty and students of the New York College of Music. The list included works by Alan Hovhaness, Marion Bauer, Henry Cowell, Douglas Moore, Virgil Thomson, Paul Hindemith, Erich Katz, Anthony Donato, Vincent Persichetti. Samuel Barber, Charles T. Griffes, Richard Hageman, Philip James, and Aaron Copland. A second public concert included works by ten American composers and the premiere of Heinz Hammerman's piano suite "Mosaic," with the composer performing. A number of special broadcasts were also heard featuring contemporary American music.

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RIVERSIDE CHURCH in New York has acoustical problems. The composition material on the ceiling of the nave is absorbing the higher tones of the organ and choir, so specialists have recommended that the surface be hardened by the application of several coats of varnish, says a note in the Sunday bulletin, thus explaining the scaffolding erected in the nave. We know of several auditoriums which have recently installed composition ceilings and which are having similar difficulties. Maybe they can take a tip from Riverside Church's experience.

NEW YORK COLLEGE OF MUSIC is celebrating its seventy-fifth anniversary this year. It is listed as the city's oldest existing music school, with Arved Kurtz as the present director.

MAMIE EISENHOWER didn't more than get her bags unpacked before Washington musical circles discovered her. An announcement of patrons for an orchestra concert in the country's capital shows the list headed by Mrs. Eisenhower and the Greek Ambassador.

CHURCH MUSIC too often bears no close connection with the sermon themes. Choir directors would do well to take a leaf from Seth Bingham's planning for the musical parts of a series of messages on the Seven Last Words of Christ, being presented during Lent by the Protestant Council of the City of New York. Composer Bingham, who has made notable contributions to the church

music field himself, ties in the solo for each service with the word for that day. Thus for the first word, "Father, forgive them," the soprano soloist will sing "To all men Jesus good hath done" from Bach's St. Matthew Passion, and the organ numbers include Barnes' prelude on "Asperges Me," the Bach choraleprelude "As Jesus hung upon the cross," and Brahms' "O World I e'en must leave thee." For the sixth word, "It is finished," the contralto soloist will sing the Bach aria of the same title from the St. John Passion. Throughout the series the musical program ties in closely with the sermon thought, making an exceptionally well integrated worship service.

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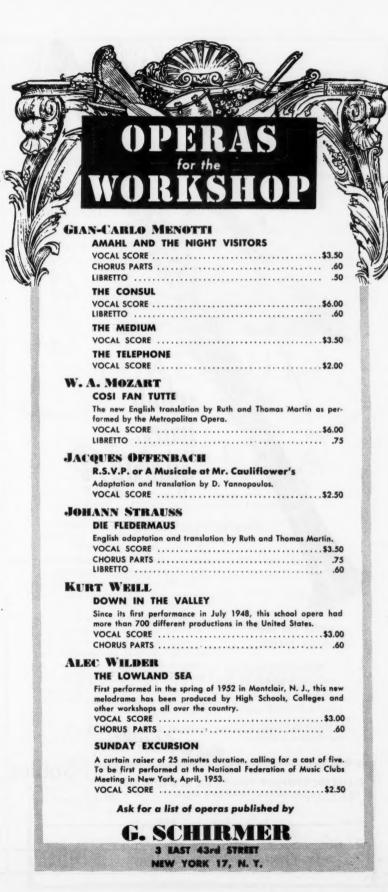
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MILLS COLLEGE, Oakland, Calif., is \$208,827.97 richer by a gift from the May T. Morrison Trust Estate, and a part of this goes toward creating an endowed chair known as the Luther Brusie Marchant Professorship of Music. Mr. Marchant has been at the college since 1922 and now heads the music department.

TOSCANINI HAS chosen the Beethoven Missa Solemnis to close his 1952-53 season as conductor of the NBC Orchestra. The concert will be broadcast from Carnegie Hall on Saturday, March 28, from 5:45 to 7:30 p.m. Eastern Standard Time, and will be played for the benefit of the Artists Veterans Hospital Programs of the Hospitalized Veterans Music Service.

THE VIOLIN, Viola, and Violincello Teachers Guild will meet in New York City, April 18 and 19, at the Barbizon Plaza Hotel and Carnegie Hall, with well known artists, conductors and educators participating in the sessions. More than seven hundred children are scheduled to play in a concert at Carnegie Hall on the nineteenth.

HOLLYWOOD WAS never more music history conscious than right now. One of the latest releases is the movie *Tonight We Sing*, based on the life of impresario Sol Hurok, from his days as a hardware clerk in Russia right down to the present. The film re-creates such Hurok proteges as Chaliapin, Anna Pavlova, and Ysaye.







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Worlds of Music. By Cecil Smith. A "personally conducted" tour of twelve sections of American music. 328 pages. Philadelphia and New York: J. B. Lippincott Company. \$5.00.

O MOST musicians, professional and amateur, the world of toplevel concert management is a distant and unknown one except for snatches of hearsay about what goes on there. Are the "big" managers forbidding exploration and expansion in the repertories of the artists in their stables and thereby denying many American audiences what is truly due them in return for their dollars? How much "life and death" power do these managers have over the careers of all the young people who are attempting to establish themselves in the concert field? Even when signed by a major bureau, does the young artist receive a just and reasonable percentage of his box-office "take"

Mr. Smith devotes the first 115 pages of his book to a discussion of the concert management field and the artists whose bookings are handled by the bureaus—and a most excellent discussion it is-forthright, intimate, knowing, and without prejudice. The whole subject is one that has been batted around with a considerable amount of name-calling and insinuations - without very much real information being supplied by anybody. Not only does Mr. Smith put down some not generally known facts, he writes with the freshness and enthusiasm of someone who knows what he is writing about, and what's more, is willing to venture some opinions and evaluations without fear of naming names and situations.

When I finished this book I found myself wishing that Cecil Smith had not gone to London recently as music critic for the London Daily Express. I'd like to get him back here to do a complete re-write job on the portions of this book which do not deal with the concert field, bigcity orchestras, and big-city opera.

Roughly, half of his book deals with these three "subjects"— and they make good sense because the man has been closely associated with them and writes of them with warmth and understanding. But when he gets away from them his writing takes on an entirely different feeling.

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In his foreword, the author makes a quick grab for sanctuary by saying "Then, too, I have investigated some of the worlds of music much more extensively than others, partly because I thought it best to write most about the matters I knew best. . . ." I can't blame him for that, but I still wish that he could come to know the rest of the country's "Worlds of Music" as well as he knows his favored ones because he could do a wonderful job of setting down an interesting and honest account of our total national music life.

For instance, take the final chapter "The Educational World," (a total of 18 pages, as compared with 18 pages given over to the inside workings and personnel of Columbia Concerts Corporation.) Everything seems second-hand. Smith, himself, isn't in there at all—even in his moderate and tolerant indictments of the *musical* aspects of music education. He's writing about something that somebody else has said or written. It's all accurate enough, but not revealing to anyone at all acquainted with the field.

I'm at complete loss to understand how a critic and editor of Mr. Smith's experience and standing can brush off "The Composer's World" with a mere seven pages text, and with no more than generalizations of the kind that might be expected from a college student writing a term paper on "The Contemporary Composer in the American Music Scene." I don't happen to know anything of Mr. Smith's personal attitude toward contemporary music but these seven pages make me feel that he doesn't want to get too close to the fellows who are writing music today.

Getting back to the sections on the concert management field—this is "must" reading for every student who aspires to a concert career, for every teacher who hopes to prepare a student for such a career, and for every parent who is thinking about the budget problems not only from now until Town Hall . . . but also for some time thereafter. E.D.

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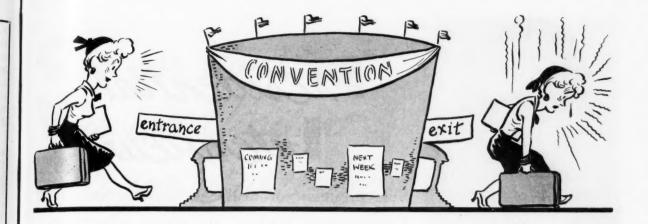
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I'm A Convention-Goer

MARY HOFFMAN

THERE WAS a time when the idea of attending a music educators' convention would not have occurred to me. I don't know why. Then one day my state supervisor came to visit me, and an outgrowth of her visit was an invitation to make a brief talk at the coming state convention. Me speak at a state convention? I was no public speaker and the very thought set my knees to trembling. But considering the source of the invitation 'twas "mine not to reason why, mine but to do or die"-in the attempt. I took another music teacher along for moral support—and had a wonderful time. Then and there I developed a severe case of conventionitis from which I have never recovered.

The finest teachers in the profession are to be found at conventions. This does not mean that all the good ones attend and all the poor ones stay at home, but the trend is in that direction. Going takes effort and costs money that most of us could spend to advantage elsewhere, but the best teachers feel that the effort and expense are worth while. And it seldom hurts a teacher's prestige to have the home folks read in the local newspaper that she is attending the Music Educators National

Conference somewhere or other. Right here is a wonderful opportunity to do a job of public relations for the music department. A paragraph or two about the thousands who will be attending from all parts of the United States and brief mention of some of the special features of the convention furnish excellent publicity for teacher, music department, and school.

As for the values received at the convention, let us consider first the speeches. I used to take voluminous notes, copying down the words of wisdom intoned by the speakers. In recent years my notes have been dwindling, not because the speeches are no longer so good as they were, but because they do follow more or less the same pattern. Occasionally a turn of phrase or idea is so outstanding that I remember it particularly, but mainly what I get from the speeches are attitudes, trends, personalities, and inspiration.

Have you ever had the experience of training a student for music auditions only to have her come home and say, "He (the judge) said thus and so," the same things you had tried for two months to get across to her? It simply didn't stick until said by an expert on a memorable occasion. The same thing happens to us at conventions. The speaker with prestige, scholarship, and glam-

or tells us what we already know, but we don't go out saying, "I already knew that." No, we wait until we are trying to convince someone else of our point of view and then we drag out our convention memories and say "Lilla Belle Pitts says..., or James Mursell believes.... or William Schumann says...."

I was leaving a convention hall (not music) after an hour of fighting the speaker's attempts to lull me to sleep when someone nearby remarked. "If that man (a noted author) wants to sell his books he had better stop making speeches." My opinion is that our music authors who make speeches do a pretty good job of both. To have actually seen and heard an author adds much to the further reading of his books. You can sit at home and read the books much more cheaply than you can go to hear the author, but you do not get the impact of his personality on every page.

A national convention is to be preferred to a six weeks' summer term at college—unless one needs the credits. There are workshops in practically every phase of teaching. The only problem is that of attending the violin clinic, the junior high school vocal workshop, and the concert of contemporary music all at the same time. You will hear outstand-

(Continued on page 40)

Mary Hoffman is music supervisor in West Union, Ohio, public schools and a frequent Music Journal contributor.



Ralph E. Rush

1. School administrators are generally reputed to be taking a greater part in the planning of the structure and content of the music education programs in their schools. Is this to be welcomed or feared by the music

"specialist?"

The music "specialist" should welcome the increased interest and the greater stress school administrators are placing on the planning of the structure and control of their music education programs. Whenever a really effective music program is found in a school system one of the factors that has made it possible is usually a partnership or fine teamwork between the administrator and his music teacher. Whenever the music "specialist" has to carry the load alone, he usually feels that he is not getting sufficient administrative support, and hence doesn't feel too much impelled to produce fine musical results. As long as the school administrator is interested and willing to play his part on the team, the music teacher should indeed be happy. Only when the administrator tries to dictate and insists on planning the entire program should there be any cause for worry on the part of the music teacher.

2. Granted that a large percentage of young people drop out of music participation upon graduating from school groups, is it possible for the music teachers in the schools to assume much responsibility for their continuation in community organizations and activities?

We have come to expect that a

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The president of Music Educators National Conference replies to some questions submitted to him by Music Journal.

large percentage of our youth will drop out of music participation after graduation from school groups, but even if they do drop out of active participation, have the effect and influence of this experience been lost? We say a most emphatic no! Once a person, either young or old, has had a thrilling experience in performing beautiful music, no one can take that memory and that love for music away. It is becoming much easier for music teachers of the public schools to assist in the continuation of these music experiences for their pupils as they move on into community life.

Within the past two years two manuals for music educators have been published, one by the National Industrial Recreation Association titled "Industrial Band and Orchestras," the other by the American Symphony Orchestra League called "How to Form a Community Orchestra," which point the way. Many communities now are developing better church choirs, and community orchestras and bands as a direct result of the school music program, and offer a real future to the school musician.

3. In commenting upon a recent college-level scholarship report, the education editor of The New York Times stated, ". . . superior high school graduates shy away from teaching . . . men preparing to be teachers are, as a group, the poorest students of all those attending colleges and universities . . . a large number of low-ability students are preparing to enter the teaching

field." Are music teachers, individually and collectively, doing their part in recruiting the right kind of music teachers for tomorrow?

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I do not believe that the statement by the editor of The New York Times is correct for all parts of the country. I have observed recently that some of the sharpest and keenest men students on several campuses are preparing to enter the music teaching field. However, I have also observed that many teachers seem to emphasize to their best students that a performance career is to be desired above all others in music. No one can excel in anything without persistent cultivation of the best that is within him. No teacher can teach more than he really is. This is certainly the basis of any fine art, and music education embraces two fine arts-that of music and that of teaching. If we have the right kind of music teachers tomorrow, it will be because today's music teachers, both individually and collectively, have recruited from the most talented of their students for our profession.

4. With the "music supervisor" less in evidence in the elementary school, what significant things are happening concerning classroom music? Is any real progress being made in providing a reasonable, workable program for the classroom teacher?

In days gone by the "music supervisor" used to visit each elementary school on a regular schedule and quite often no further musical activ(Continued on page 45)

is for Constant is for Vigilant is for Buttleman

ENNIS DAVIS

I was in the first quarter of this century that the Music Educators National Conference grew from that "small band of eager pioneers" who first met in Keokuk to a large organization with truly nation-wide membership. As is the case with many institutions that develop organically from elemental, purposeful beginnings, the "housekeeping" problems were simple in the early days. Planning and management jobs were parceled out much the same as in the Ladies Aid Society. But by the mid-twenties those who shared the major responsibility for MENC growth and expansion saw plainly that the affairs of the organization could no longer be handled on a purely volunteer basis. A fulltime executive secretary and a headquarters office were necessary for the carrying on of a year-round, everyday program of activities. Clifford V. Buttleman was selected for the post and given the green light to establish an office.

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Today, the position of executive secretary in an organization with membership of the size that MENC has achieved implies a national responsibility of high order. But that wasn't the case when Cliff Buttleman entered the scene. His was a job that could not be predicted by even the most knowing of MENC members. In fact, the job was a clean sheet of paper upon which he had to start writing. Since then thousands upon thousands of sheets of paper have been filled with MENC doings -organization procedures, membership growth, financial development, publications, integration of music education into the over-all patterns of education and culture, improvement of teaching methods and procedures, etc.

If a professional organization remains true to its trust, its policies must be in the custody of a constantly flowing stream of elected officers who bring to its planning tables the ideas and ideals that truly represent the thinking and hopes of its full membership. It would take a good many pages to list the elected officers who have served MENC on state, regional, and national levels during the past twenty-five years. Add the names of members of committees and auxiliary groups who have had a part in the shaping of the present national organization and its program and you will have a volume of substantial size.

Vast Detail

The elected officer looks upon his position as a peculiar combination of honor, glamour, excitement, hard work, and fun. But back of all of that there is a vast amount of yearround administrative detail-work of such nature and volume that he could not even attempt it without giving up his regular employment. (And by the time he got the "hang" of it, his term of office would be over.) It is this vast amount of detail which Cliff Buttleman supervises so effectively, thereby freeing the elected officers to do the work for which they were chosen.

I have heard many a Conference member imply to Cliff that his job would be a wonderful one to have



C. V. Buttleman

... just think of traveling around to all parts of the country to meetings ... meet so many people ... live in good hotels ... eat at banquets every evening ... hop on an airplane or fast train and be away to another meeting. What fun! But what a small and misleading sampling of the total picture.

To the average organization member the "convention" is quite likely to represent the principal purpose and effort of the organization. It is the time and place where his professional affiliations come into liveliest action and sharpest focus. But, back of the convention there is a daily routine that is of top importance if an organization is to maintain high standing and influence. Much of this work is no more exciting than operating a drill press-and it must be done with the same precision and timing. It is the kind of work that requires a patience and doggedness beyond that possessed by most people. Preparing and mailing hundreds of thousands of pieces every year . . . checking and re-checking addresses . . . the ledgers and the bank account . . . committee reports . . . incoming mail with a fantastic variety of inquiries . . . the complaints of those who feel that the profession isn't doing enough for them ... editing a magazine ... these are but a portion of the executive secretary's everyday duties.

I have seen Cliff Buttleman at work on Conference affairs of all kinds at literally every hour of the day and night and in every part of the country. Much of it was drab,

(Continued on page 55)



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THE CHANGING SETTLEMENT SCHOOL

MARGARET MAXWELL

USIC settlement schools now-Music settlement school established around the turn of the century as philanthropic institutions run by wealthy patrons in the hope of discovering a Melba or a Paderewski. Not only has the economic picture changed-there are few parents now who cannot afford to give their children music lessons-but the entire music teaching concept has changed also. The Third Street Music School Settlement in New York City is one of many such schools throughout the country which have helped establish the new pattern.

Established in 1894 by Emilie Wagner, the Third Street School represented one of the earliest in the settlement school movement. It still embraces the basic philosophy of helping students, not so much financially as in former years, but by close personal relations with the students' home and community environment and problems. Summer camp vacations for children are arranged in cooperation with local agencies, and despite the School's location in the Bowery of New York, there has never been one case of juvenile delinquency among all the thousands of children who have at some time attended it, a point which those concerned with the delinquency problem would do well to note.

Physically, the three old converted brownstone residences which house the Third Street Music School have benefited by liberal applications of bright paint. The enlarged auditorium has a sizable stage, and along its walls are rows of parallel bars where tiny youngsters and teenagers go through their ballet routines. But the change goes deeper than just paint and carpentry work. No one is concerned primarily with trying to make concert artists out of all of the nine hundred and fifty youngsters who come charging

through the wide doors after school and all day Saturday with their bass fiddles, flutes, and French horns. Some of them will go on to professional careers, to be sure. But essentially they are taking music lessons because they want to make music, and in this the School's new director, Robert Ward, and his staff of some sixty teachers see eve to eve. "Occasionally," explains Mr. Ward, "we have to convince the parents that music should be enjoyed as a broad general experience. They sometimes feel that if their youngsters haven't enough talent to become concert artists, they shouldn't study music at all. Once we convince them that music has more value than as a means of livelihood they cooperate fully."

Through the director's office flows a steady stream of parents and pupils all day long, and Robert Ward wouldn't have it otherwise. This close personal contact with each pupil and his family has been retained from the older settlement school days, and it is invaluable. It means, for example, that one tenyear-old child who lived in Europe during the severe bombing raids of World War II is being helped through music to re-establish herself in a world which heretofore meant only terror and destruction. It means that a sixteen-year-old piano student will be able to continue studying, even without electing music as a career, because her family has been convinced that music is an important part of living.

While this interviewer sat in Director Ward's office, the phone rang frequently. To one person who called he said, in part, "I felt your playing wasn't quite as relaxed as it might have been, but otherwise it was fine. Now that you have played

(Continued on page 46)

Trio rehearsal at Third Street Music School Settlement.



AT THE MENC SECTIONAL MEETINGS— LOOK FOR...

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choral SATB

NO MAN IS AN ISLAND Jean Berger	312-40130	.20
(Composed to the famous poem by John Donne, a cappella, medium	n, develops real power)	
LET'S HAVE A SQUARE DANCE Tom Scott	312-40129	.30
(Novelty, includes actual dance, caller part, medium)		
TO THE CHILDREN Rachmaninoff-Lynn	332-40094	.18
(Soprano solo, a cappella ad lib, medium)		
RECESSIONAL DeKoven-Molzer	322-40023	.25
(Dramatic treatment of a favorite melody medium)		

SSA

IT WAS A LOVER AND HIS LASS Francis McCollin (medium to difficult)	332-40092	.22
LET US SLEEP, DEAR LOVE Debussy-Molzer	312-40120	.18

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MUSIC AND LIVING

No Time For Retirement

THE Milwaukee Journal recently carried the following report with a Platteville, Wis., date line: "Mrs. Clara Kyle Grindell made something of a comeback here Sunday. The 92-year-old pianist and composer returned to the First Methodist Church to accompany the senior choir in a special Christmas service. The baritone soloist of the service was her grandson, Edgar Kyle Grindell. Members of the congregation said that Mrs. Grindell played flawlessly."

Teachers and students who used the Churchill-Grindell books of songs for children many, many years ago will no doubt be surprised that Mrs. Grindell is still writing and publishing songs and that she recently completed a two-volume revised and amplified edition for primary and intermediate grades. Included are favorites such as "The Rainy Day," "Thanksgiving at Grandpa's," and "Santa Claus Land," which were in the original volumes first published in 1905, and which will be remembered by many a person who was attending elementary school at that time.

For more than twenty years Mrs. Grindell was on the music faculty of the old Platteville Normal School, which is now known as Wisconsin State College of Platteville. Many of her compositions and compilations were done while she was teaching in Platteville and in direct contact with elementary school children and young college students preparing to be music teachers.

Because Mrs. Grindell had such close contact with young children and knew so well what their interests were, she was able to choose those subjects about which they wished to sing and then to use her unusual gift for melody making to compose songs which children would

long remember—as many of them continue to tell her.

Not only does Mrs. Grindell write songs—she runs her own music publishing business. Does business with the printer . . . opens the morning mail . . . fills the orders . . . ships out the packages . . . and collects the accounts . . . all in the office which she

maintains in her home in Platteville. Her family reports that she turns in a good day's work regularly and still "plays the piano all the time for her own enjoyment," but is getting accustomed to the idea of not giving as many recitals as she used to. Well, at 92 it would seem reasonable for her to let up just a little.

Clara Kyle Grindell



world's most popular clarinet





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POWERFUL THROAT REGISTER because of size and placement of these tone holes, perfectly synchronized with



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ASCAP - EASTMAN BROADCASTS

ON February 2 the National Broadcasting Company network presented the first of a series of thirteen nationwide broadcasts from the Eastman School of Music of the University of Rochester. This series should be a landmark in the history of American music. It is unique in many ways. In the first place, it is sponsored jointly by ASCAP and the National Broadcasting Company. ASCAP is a voluntary membership association of composers, authors and publishers formed to encourage and protect the performance and publication of American music in both popular and serious fields. The great majority of serious American composers are members of ASCAP, but this is the first time the society has embarked upon a radio project of this kind. The series will present a vivid cross section of American music, including not only the works of the best-known contemporary American composers but also older American works of historical importance.

Unique, too, is the fact that the series will be performed by one of the great student orchestras of the nation, the Eastman School Symphony Orchestra, under the direction of Dr. Howard Hanson. It will also include two broadcasts (February 23 and March 23) of the Eastman School Symphonic Wind Ensemble, under the direction of Frederick Fennell.

It is appropriate that these broadcasts should originate in the Eastman School, an institution noted for its sponsorship and encouragement of the American composer. This encouragement has taken the form of annual festivals of American music, symposia of student orchestral works, and Eastman's American Composers' Concerts in which, during the past quarter century, more than twelve hundred orchestral works by American composers have been performed. The Eastman School also sponsors the publication of orchestral works, and has recorded more than thirty by American composers. The programs for the entire series, now in progress, are listed as a service to Music Journal readers.

FEBRUARY 2

OVERTURE TO School for Scandal Samuel Barber TONE POEM, OPHELIA Edward MacDowell
THROUGH THE LOOKING-GLASS Deems Taylor
Dedication
Garden of Live Flowers

F	EB	RI	TA	R	7	9

CONCERTO	GROSSO .			Erne	st Bloch
Prelud	e-Fugue				
ARIOSO				Louis	Mennini
AMERICAN	SUITE	Cha	arles \	Wakefield	Cadman
Indian					
FANTASY	VARIATIONS	ON A	THEM	E OF YOU'	TH
				Heward	Hanson

FEBRUARY

OVERTURE	to The	Tempest	. David Diamond
SEA DRIFT		John	Alden Carpenter
A SET OF	FOUR		Leo Sowerby
Suite of	f Ironics	3	

FEBRUARY 23

GEORGE	WASHINGTO	N BRIDGE	William S	chuman
BALLAD			Morton	Gould
DIVERTI	MENTO	V	incent Per	sichetti
Prolo	gue			
Song				
Danc	е			
Maro	h			

CORCORAN CADETSJohn Philip Sousa

OVERTURE CHAN	TICLEER Danie	d Gregory	Mason
STEVENSONIANA	SUITE NO. 2		
Pirate Story	Edward	Burlingan	ne Hil
FOLK OVERTURE	************	Peter	Mennis

MARCH

PRELUDE AN	D ALLEGRO		r Piston
QUIET CITY		Aaron	Copland
CONCERTINO	FOR FLUTE	AND STRINGS	

Norman Dello Joio



Howard Hanson

MARCH 16

National American Composers' Student Symposium with compositions by student composers from the Curtis Institute, Eastman School of Music, Juilliard School, and others

YOUTH TRIUMPHANT
A SOLEMN MUSIC
SUITE OF OLD AMERICAN DANCES
Robert Russell Bennett
SYMPHONY FOR BANDRoy Harris

MARCH 3

MARCH 30
DARKER AMERICA
MINIATURESPaul White
THE WINTER'S PASSED Wayne Barlow
VILLAGE MUSIC
Square Dance
Procession
Nocturne
Jig

APRIL 6

APRIL 6	
GOLD AND THE SENOR COMMANDANTE	
William E	Griffe
NIGHT PIECEFrederick	Jacob
SUITE OF FIVE FAIRY TALES FROM Once Upon a TimeBernard The Tinder Box Soldier	Roger
Dance of the Twelve Princesses	
The Ride of Koschei the Deathless	

APRIL 13

NATCHEZ ON THE HILLJohn Powell
SYMPHONY NO. 3-LARGO Charles Ives
HORIZONS Arthur Shepherd
The Old Chisholm Trail
SYMPHONY NO. 2

Finale Thompson

APRIL 20

Overture, The Veiled Sweetheart	amarte
Dance of the Sweethearts	
SYMPHONY OF THE CITY-Speed Carl	Epper
EXCERPTS FROM THE BALLET Sebastian	
Cian Carla	M

APRIL 27

APRIL 27
DANCE FROM THE ORCHESTRAL SUITE
The Black Maskers
Roger Sessions
SAN JUAN CAPISTRANO
The Mission
EXCERPT FROM SYMPHONIC PICTURE
Porav and Bess Gershwin Rennett

a music journal report

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New Choral Publications

MARION BAUER HOUSTON BRIGHT	-Death Spreads His Gentle Wings . \$.20 -Lament of the Enchantress
H. A. SCHIMMERLIN S. S. A. GEORGE LIST	-Go Tell Aunt Rhody, American Folk Song .15
T. T. B. B.	_50 Favorite Barbershop Ballads 1.00 ING—Four Choruses on Slavic Folk Tunes
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New Concert Band Publications

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Are Educators Ready For Television?

BOB BANNER

IT is generally admitted both in radio and in education circles that relatively few of the many attempts to utilize radio as a classroom instruction medium have met with success. The reason? Most of the school people who participated in the preparation of classroom-directed programs had inadequate radio production techniques for planning their programs. They simply went to the microphone and proceeded along the same lines they followed in a single classroom. Their presentations lacked the imagination, timing, change of pace, drive, and over-all showmanship that is necessary if the program coming out of the loudspeaker is to be anything beyond a miscellaneous assortment of sounds.

Today, hundreds of communities throughout the country are on the verge of having television as a new and added means of education. Schools and colleges are preparing to expand and operate TV stations individually and in networks. A lot of educators will soon be called upon to take themselves and their organizations before television cameras. This initial experience is not an easy one even for a seasoned professional performer. What will the educators do with this great opportunity? Are they going to study it sufficiently well in advance or will the results be as disappointing as in radio?

Bob Banner is one of the foremost young television producers and directors in the country. He was educated at Southern Methodist University and Northwestern University. He is not a radio production man who has turned to television. He began with television and is greatly interested in its educational aspects. Following a period of directing the Dave Garroway Show, he became producer of the Fred Waring Show, a position which he now holds. In February 1953 he also directed the Metropolitan Opera Company's productions of Die Fledermaus

and La Boheme on the CBS Omnibus Program.—The Editor

ELEVISION offers to education an unmatched opportunity to reach the public on a scale never before possible. Particularly does it offer the music educator an opportunity to present his groups visually as well as aurally. Television itself is not another art medium. It is a medium to take whatever art is available, and the creative music supervisor who can adapt his programming has endless possibilities for growing right along with TV itself. At the present time television is technically far ahead of its programming and offers a challenge to anyone who is willing to expend the necessary amount of time and energy in polishing and perfecting a carefully thought-out production.

Most persons who are suddenly faced with producing a television show feel that they must learn all the technical aspects of that medium in one gulp. My advice to any of you in such a situation is to forget about the camera-leave that up to the technicians. Your job is to give them a good solid musical and dramatic program with which to work. You will need a smoothly meshed musical program with sufficient variety in both musical and visual effects to hold your audience. Television is an intimate medium. It comes right inside your living room and sits down with the family. There is no sense of distance to lend enchantment. The camera and microphone synchronize themselves into mercilessly revealing pictures

So, let me emphasize here and

now that television cannot possibly make a poor vocal or instrumental group sound better. It cannot make a sloppy, thrown-together ensemble look neat and orderly, and don't expect the cameraman to make a close-up glamor-girl shot out of the unattractive soprano, even though she may have a beautiful voice.

Above all, remember that your audience is not a captive one comprised of admiring parents and relatives securely anchored in their seats at the high school auditorium. A television audience can and will quickly tune you out on their TV set if your performance does not meet professional program standards. You cannot plead, "but they're just students," because the painful truth is the audience isn't interested in what they are but in what they can produce. You will have to sell your music group strictly on the basis of good programming. Therefore, a wise music director will choose numbers which his group can do well and which have audience appeal. This does not mean using all ballads or all pop songs. Indeed, offering a program comprised exclusively of a single type of music is a sure way not to get your organization invited back to telecast another show. Variety is important in planning any program, but for TV it is practically a must. A "straight" choral presentation with nothing but fifteen minutes or a half hour of singers looking straight into a camera is a sure way to make your audience move to another station, for one hundred fifty singers' faces will look like that many dots on the TV screen. By all means have one or two straight chorus numbers, but not consecu-



SECOND ANNUAL TWENTIETH CENTURY FESTIVAL OF FINE ARTS, NORTH TEXAS STATE COLLEGE, DENTON, TEXAS. March 20-27.

A full week of concerts, exhibitions, dance, and drama emphasizing contributions from the departments of art, speech, English, and physical education. Musical section will include performance of Menotti's opera The Consul and works by Norman Lockwood, Ernest Bloch, Quincy Porter, Gardner Read, and Jacques Ibert. Emphasis will be on the American composer, although concerts are not restricted to this field. The college concert band, brass ensemble, symphony orchestra, a cappella choir, women's choir, and woodwind ensemble will take part. Programs in other departments will include a play by the student theater group, a modern dance performance, and an exhibition of modern paintings.

TWENTY-THIRD ANNUAL FESTIVAL OF AMERICAN MUSIC, EASTMAN SCHOOL OF MUSIC, ROCHESTER, NEW YORK. May 4-9.

A well-established music festival which stresses works by contemporary American composers. This year, for the first time, one exchange program of contemporary foreign works from the Scandinavian countries will be given. One program will be devoted primarily to new works by the younger school of American composers, and the remaining programs will present significant American works which have already proved their right to an accepted position in the American repertory. Organizations taking part will include the Eastman-Rochester Symphony Orchestra and the Eastman School Senior Symphony Orchestra under the direction of Dr. Howard Hanson; the Eastman School Little Symphony under Frederick Fennell; the Eastman School Chorus under Dr. Herman Genhart; Opera Workshop presentations directed by Leonard Treash and Ward Woodbury; the Eastman String Quartet and student chamber music ensembles.

SPRING MUSIC FESTIVAL, UNIVERSITY OF KANSAS, LAW-RENCE, KANSAS. May 3-9.

Varied programs of choral and instrumental works

throughout the week with Clayton Krehbiel directing the university chorus and symphony orchestra and Dean Thomas Gorton conducting the University's little symphony. The concluding program will include two modern operas, The Well by Louis Mennini and Primadonna by Arthur Benjamin. These will be produced by the University's theater and opera workshop and directed by Hans Schwieger, conductor of the Kansas City Symphony.

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SIXTIETH ANNUAL MAY FESTIVAL, UNIVERSITY OF MICHI-GAN, ANN ARBOR, MICHIGAN. April 30-May 3.

Eugene Ormandy, Thor Johnson, and Alexander Hilsberg will conduct, with the Philadelphia Orchestra, University Choral Union, and the Festival Youth Chorus participating. Performing artists will include Myra Hess, Rudolf Firkusny, Zino Francescatti. Dorothy Warenskjold, Janice Moudry, Harold Haugh, Kenneth Smith, and Cesare Siepi will sing the solo parts in a presentation of the Bach B-Minor Mass. New compositions to be heard include a specially commissioned choral number by Norman Lockwood entitled Prairie. It is based on the composer's adaptation of a Carl Sandburg poem.

TENTH FESTIVAL OF CONTEMPORARY MUSIC, LOUISIANA STATE UNIVERSITY, BATON ROUGE, LOUISIANA. April 12-May 3.

Five programs will feature works of students and of regional, national, and foreign composers. Series will open with a program of songs by regional composers and will be followed by a two-day symposium for student composers on campus. A program on April 19 will include compositions by Thomson, Berge, Wolpe and Duke, Walter Jenkins, Sontoro, and Charles Ives, performed by visiting guest artists. Instrumental and organ music by Dahl, Healy Willan, Honegger, and Britten will be performed on April 26. The program on April 29 will be devoted to compositions by students at the L. S. U. School of Music. Choral groups from New Orleans and Baton Rouge and the L.S.U. a cappella choir will sing music by Bacon, Vaughan Williams, Hindemith, and Elliott Carter at the final program on May 3. Miss Helen Gunderson, professor of

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committee in charge of the festival.

FORTY-SIXTH ANNUAL FESTIVAL, BACH CHOIR OF BETHLE-HEM, PENNSYLVANIA. May 14-16 and May 22-23.

theory and composition, is chairman of the faculty

Bach cantatas will be sung during the first two days of the festival and on May 22 and May 23. The B-Minor Mass, an annual presentation of this group, will be heard in its entirety on May 16. Ifor Jones is the festival conductor.

FESTIVAL OF THE CREATIVE ARTS, BRANDEIS UNIVERSITY, WALTHAM, MASSACHUSETTS. Week of June 14.

Leonard Bernstein will be in charge of the programs featuring ballet, opera, theater, orchestral, and choral productions. There will also be film and poetry meetings. Definite program to be announced later.

TENTH ANNUAL AMERICAN MUSIC FESTIVAL, NATIONAL GALLERY OF ART, WASHINGTON, D. C. Month of May.

Special orchestral programs by the gallery orchestra and chamber music ensembles conducted by Richard Bales. World premiere of Charles Ives' Symphony Number One, "The Confederacy," a composition by Bales for chorus and orchestra, and works written especially for the occasion by members of the Washington Composers' Club. Dates to be announced later.

SIXTH ANNUAL FESTIVAL OF CONTEMPORARY ARTS, UNI-VERSITY OF ILLINOIS, URBANA, ILLINOIS. Month of

In addition to concerts of contemporary music by visiting and faculty artists and student orchestra, band, and choral groups, the program includes lectures and informal discussions by teacher and composer Ernst Krenek of Los Angeles, composer and critic John Cage, and Elliott Carter, New York City composer. Festivalcommissioned works by Robert Kelly and Eugene Wiegel of the university faculty will be premiered. Experimental music composed directly on magnetic recording tape will be demonstrated.

EIGHTH ANNUAL SPRING MUSIC FESTIVAL, UNIVERSITY OF Alabama, Near Tuscaloosa, Alabama. March 15-17.

University students and faculty and members of the Birmingham Civic Symphony Orchestra will present programs of chamber music, symphonic works, and cello concerto by Haydn. Hindemith's compositions will be especially featured, including a symphony, a woodwind quintet, and a string quartet. The university's choral union accompanied by the university symphony will perform Haydn's oratorio The Creation under the direction of Dr. Alton O'Steen, head of the music department.

TWENTY-SECOND SPRING FESTIVAL OF THE ARTS, STATE University Teachers College, Potsdam, New York. May 13-16.

Major choral compositions by Mendelssohn, Stravin-

Music's Proving Ground

LAST winter, symphony orchestras throughout the country performed fewer symphonic works by contemporary composers than during any single season for many years. In the past, the composer has looked to the major orchestras and to leading conductors for first performances. Why has the situation changed?

The reasons given for this shift vary. Often the blame is laid on the audiences who pay their money at the door. Conductors and symphony orchestra boards say that it is their obligation to provide the kinds of programs which the audiences really want, and that they face certain financial distress if they fail to do so. Another reason they advance is the tremendous expense involved in rehearing new works, especially compositions by composers who feel that expanded resources of orchestral personnel and instrumentation are necessary for their expression.

On the other hand, the creators of new works often claim that most conductors seem unwilling to explore new manuscripts and introduce new works to their audiences. They also frequently lay much of the blame for the entire situation on the critics, maintaining that most gentlemen of the press are more interested in showing off their ability to "criticize" than in giving an honest appraisal of a work and the audience's reception of it.

Quietly, steadily, and in a basically organic manner the many spring festivals of music all over the country, frequently under the sponsorship of colleges and universities, are proving to be the best launching ground for new works. The whole movement makes good sense. New works presented in such surroundings have an opportunity to demonstrate minor league performance before trying to head for the major league. It is a period of testing for composer and composition. The first performances are a labor of love, not constricted by union scales and schedules. The composer frequently has opportunity to attend rehearsals and aid in the first performance. The performers provide enthusiasm and eagerness of the kind which only youth can give. The audiences arrive with open ears and hearts—and without hatchets!

A spring festival is essentially a regional event. It is a product of the cooperative work of neighbors. One of these neighbors may be the composer himself-a fellow who might have a tough time finding his way to a first performance in New York, Boston, or Philadelphia. But it makes a lot of sense for the first performance of his work to be given by friends for the pleasure of other friends.

Here are some of the spring festivals across the country. Of course there are many more than those listed in this representative group.

sky, and Schubert will be performed by members of the Crane Music Department, conducted by Robert Shaw and Helen Hosmer. Dance and drama programs and an art exhibit will also comprise a part of the festival.



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WHAT MAKES A MUSICIAN

Stanford University Reports Its Findings

PERHAPS you are one of the Music Journal readers who has received your Stanford V.I.R. scoring during the last few weeks. If you are, there are several things about the scoring and about the over-all development of the study which you should know.

As an increasing number of questionnaires is compared with the patterns established by the criterion groups, it becomes more and more evident, according to Dr. Edward K. Strong, Jr., of Stanford University, that the application of V. I. R. to the field of music is an unqualified success

Obviously Dr. Strong does not report to us, or to anyone else except the individual concerned, any personal data from the questionnaires, but is speaking in terms of the whole application to professional music as compared with previous studies in other fields—law, medicine, engineering, and so forth.

The "criterion" groups were completed and scored during January and, early in the analysis, indications began to appear that the patterns of interest among the successful performers and educators were positive and sharply defined. This was the first sound implication that these "master" scales would constitute a thoroughly reliable criterion against which to check individual scoring.

For those who may not have fully understood the basis of these comparisons, it might be well to review it briefly. Many hundreds of recognized and successful musicians in four groups—male performers, female performers, male educators, female educators—filled out questionnaires identical with the one you answered. Their replies were searched for similarities of interest—for "patterns" of interest which differed from those of criterion

groups in other occupations. Naturally if this picture of the common interests of musicians varies strikingly from that of engineers, economists, and research chemists, we may properly infer that the musician—at least in comparison with these others—is a "special kind of person." As it is working out, the musician is proving to be a very special kind of person indeed.

The first and broadest categorical division in which the successful musician's interests place him is with the non-scientifically inclined. By far the greatest proportion of those reporting in all four of the criterion groups shows patterns of interest at wide variance with those of people engaged in the precise, objective occupations.

Unlike Scientists

This strongly implies that *most* persons whose patterns of interest closely resemble those of the musician would have little in common with scientists and might be well advised to steer clear of an occupation based on scientific practice. The implication seems equally sound that such a person might do well in music.

The fact that Josef Hofmann was an expert and successful mechanical engineer and that other great musicians have been notably effectual in scientific pursuits simply illustrates and emphasizes the point that no measurement of human capacity can be absolute. Since, to the writer's knowledge, we have no V. I. R. report on Hofmann, it would be difficult to say whether his predominant pattern of interests lay in one area or the other or whether, as sometimes occurs, he showed high scores in both ordinarily divergent fields.

The findings of the Stanford study

have to do with ratios of *likelihood*—with strength of probabilities rather than with absolutes.

It's easy enough to take for granted that the successful musician will be a creative person or an interpretative person or both. That is more or less axiomatic. It is obvious that a performer or music educator is successful pretty much in proportion to how well he creates and interprets. But V. I. R. makes this qualification a documental fact for the first time. Through an approach which, in itself, has nothing whatever to do with creative or interpretative ability, these new studies align the successful musician with people in occupations far removed in subject matter and practices yet similar in attitudes.

The advertising copy writer, the minister, and the architect have long been known to have similar patterns of interest. Now they are joined, in V. I. R., by the musician. Obviously the copy writer need not be limited in his ultimate artistic achievement by the requirements of his craft. He may write a fine novel—a number of copy writers have done so. Similarly, the minister may create poetry of great beauty or the architect produce a Parthenon. The fact remains that, in the day-to-day practice of their professions, these people approach a theme, usually preconceived, upon which they are expected to build. How well they build is a matter of individual capacity and drive.

The performance and teaching of music require much the same set of personal tools regardless of the final heights of artistic or interpretative attainment. It seems certain that, without these tools, the chances of great attainment would be limited in the extreme.

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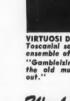


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The Pianist Plans a Program

MARIO BRAGGIOTTI

In building a recital program, an artist must consider first of all his audience: what those out in front will enjoy hearing. During my concert tours I have found that this approach pays off. In chatting with people who come backstage after a performance for interviews, autographs, or advice I usually learn that each of my selections was someone's favorite. When a visitor says, "I liked your caricatures best—especially the Beethoven take-off," or "You played one of my favorite Chopin pieces, the C Minor Etude," it is extremely gratifying.

This primary principle of bearing one's audience in mind applies particularly to cities with population under 50,000-the cities which make up the bulk of the concert artist's public. In New York and other large cities, though their music public is but a small fraction of their whole population, concertgoers are in a sense a special audience which has by-passed the dozens of other forms of entertainment scheduled for the same night, such as theaters, night clubs, lectures, and sports, in favor of attending your concert. Such an audience is composed largely of erudite music lovers, professional musicians, students, critics, and so on, who listen to most music with a critical or an educational slant. For such an audience potential the artist may program what he likes. If he plays five Beethoven sonatas, as Schnabel did, he will draw a Beethoven audience. He can program only French contemporary music, transcriptions of jungle music, research in folklore or "prepared" piano music (achieved with strange gadgets set in the mechanism of the piano to create exotic effects). An all-Bach or an all-Chopin recital naturally would draw audiences interested especially in these composers or those schools.

But in the smaller cities (in which a total of approximately 8000 recitals are given yearly), where the only competing entertainment is the motion picture or the school athletic events, the concert is an event that combines the cultural, social, educa-

tional, and entertainment elements and draws a much more general audience. Into the auditorium, therefore, comes a good smattering of music lovers and students as well as many people to whom the evening's event is a social or cultural "must" to which they are prepared to dedicate a number of suppressed

(Continued on page 61)

Mario Braggiotti



Mario Braggiotti is a well-known pianist who has made frequent concert tours across the country.

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DORON K. ANTRIM

The Purdue University Glee Club float in President Eisenhower's Inauguration parade.

MERICA has the makings of a Agreat singing nation like Wales. America was built to sing. We need more choral singing in the school, in the factory, on the farm." So says Albert Stewart, director of music at Purdue University. And he takes every opportunity to sell the idea that anyone, even someone with a voice like Donald Duck's, can sing well in a chorus under competent direction. He's unique in his ability to change a group of raw singers into a near-professional glee club in twenty minutes. I was present at a trade convention in New York when he gave a demonstration.

Calling up thirty men whose voices were untrained, men who had never sung in a chorus before, he quickly separated the basses from the tenors. Then he explained his hand signals for swelling, diminishing a chord, building to a climax and cutting, fading out. He followed with several quick rehearsals.

"You all know 'Home on the Range,' "he said to them. "To sing it professionally you must feel it. Imagine you're in the South Pacific, there's a war on and you can't get home. You dream about home. You'd give your base pay to be back. You ex-GI's will know what I mean. Just hold this mood. Put all your

longing into the singing and watch me."

Dead silence as the leader raised his expressive hands. Eyes glued on him, the group began yearningly, "Oh, give me a home." He fashioned each word with his hands and face. Catching his mood as he sang with them, they dropped to a whisper in places, swelled out in others, lingered longingly on "home." It really sounded special. It was uncanny. Hardly had the last note died before the audience was giving him a big hand.

Pulling a glee club out of the hat is more than a stunt with Stewart. It's a strategy to get ordinary people who don't think they can, to vocalize. It has grown into an obsession, a life mission. He tells you why.

"Deep down," he says, "everyone likes to sing. But outside the bathroom, how many people do? They think they must sound like Pons or Pinza. Show them how they can do almost that by teaming up, and they're all for it. They get a leader, organize, and keep going."

The effectiveness of this strategy is apparent wherever Stewart attempts it. He has waked the banks of his native Wabash to lusty echoes. Some three thousand farm women in units of thirty or more are chorusing in every county of the Hoosier state. He sparked each chorus, then turned it over to another leader.

(He trains them too.) In and out of Indiana he has touched off groups in fraternal organizations, 4-H Clubs, and factories.

To keep remote control over his far-flung women's choruses, Stewart sends them the same music to rehearse and brings them together once a year for a mass sing in Purdue's huge Hall of Music.

Nor are the results he gets in putting a polish on an amateur ensemble any less than in starting one. His University Concert Choir of thirtysix voices has taken a string of firsts in state and national contests. Students would rather make the Purdue men's glee club than the football team. Concerts on the home ground are sold out months in advance. Several years ago, representing the United States and competing with top singing units from all over the world, the Purdue club won third place in the International Music Festival at Llongollen, Wales. Following the Festival, the Club, sponsored by the State Department, made a good-will tour of Europe.

Stewart's success with an amateur chorus is largely due to his dictum that each rehearsal should be, first and foremost, fun—the fine points coming later. Eighteen years ago he decided that isolated farm women needed more fun, so he whipped a group together to fill in a spot

(Continued on page 56)

Doron K. Antrim is a well-known freelance writer whose articles have appeared in leading magazines.

An Easier Way to Read Music

CHARLES LEONHARD

I T is paradoxical that so many persons take their ability to read words as a matter of course and yet stand so much in awe of reading music. Even though many of them have had from six to ten years of instruction in music in the public school, they continue to think of music reading as an accomplishment restricted to the music specialist. The fact is that anybody who can sing and who has the intelligence necessary to read the printed page can also learn to read music.

In recent years many music teachers, both in public schools and in colleges, have all but abandoned any attempt to teach music reading to students who are not specializing in music. While this condition undoubtedly came about as a reaction against earlier practices which emphasized music reading at the cost of many other real musical values, it is difficult to justify the almost total neglect of music reading current in our schools and colleges.

Many elementary school music programs concern themselves entirely with joyful participation in music and give scant attention to the development of skills and insights which lead toward musical independence. As a result, children enter the secondary school still utterly dependent upon others as far as exploring music is concerned. Junior high school teachers, in turn, often take the attitude that it is too late to begin teaching children to read music and continue dealing with them as musical dependents. Thus the cycle continues through high school and into the music courses which are part of the preparation of elementary classroom teachers. Another related aspect of the situation which cannot long be ignored is that many specialized

music students are not learning to read music adequately. Although integrated theory courses have much to recommend them, they often lack systematic and regular attention to the development of music-reading ability.

It is understandable that many teachers have become discouraged in their attempts to teach music reading because of the paucity of satisfactory results attained. However, the solution does not lie in concluding that it is too difficult or impossible to teach music reading, abandoning this objective of the music education program, and substituting other objectives, admirable though they may be. Instead, music educators should reappraise the objectives of their teaching, realize the worth of music reading as an enabling skill and a means to a musical end, and give it intelligent and adequate attention in the music program. This does not mean that teachers need to slight other worth-while objectives. In fact they can attain other objectives more easily and more meaningfully if their students are constantly gaining musical independence through mastery of the score.

Meaningful Symbols

What has been said in no sense implies the desirability of a return to routine and futile concern with teaching sterile "fundamentals" which formerly characterized much of the music education effort. It emphatically suggests that all music educators at every level should recognize the importance of musical literacy for all students of music and that they should strive to develop valid concepts of learning and methods of teaching which will help them in developing the musical skills and insight so necessary for rewarding experience with music.

Reading language and reading music have much in common. Both

processes employ highly developed systems of symbolization. In both, the meaning represented by the symbols must have been a part of previous experience if the symbols themselves are to be meaningful.

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Actually this is the point at which much difficulty in reading music occurs. Many persons have not experienced the musical meanings which the symbols represent before they attempt to learn the symbols. Most teachers are aware that it would be next to impossible to learn the concept represented by "chair" as a word symbol without having previously experienced the use and appearance of chair as an object. On the other hand, it is not uncommon for people to try to learn to read music by learning the symbols of musical notation without ever having experienced the sounds for which the symbols stand. This is exactly what happens repeatedly when the process of learning to read music begins with the study of whole notes, whole rests, half notes, half rests; with the construction of scales; with learning the pattern of whole steps and half steps in the scale; and with the construction of major, minor, diminished, and augmented intervals. Work of this sort deals not with music but with the bare bones of musical structure. Unless preceded by authentic musical experience and always related to the experience, this type of work finds its only meaning in a kind of intellectual understanding comparable to that derived from the study of Egyptian hieroglyphics. Most such study is completely without musical meaning or value.

This leads to the most important cue in approaching the problem of learning to read music. One learns to read music by experiencing and studying music itself and not by arriving at an intellectual or mathe-

(Continued on page 49)

Dr. Leonhard is a member of the music department faculty at the University of Illinois.

ARTHUR HENDERSON

Music through the NIGHT

ISTENERS have sent in valentines, poems, flowers, art work, and money to show their appreciation and enthusiasm. Congressman Albert Morano of Connecticut, speaking on the floor of the House of Representatives, referred to the program as "a marked contrast to the claptrap coming from many other stations," a remark which was entered in the Congressional Record. Composer Richard Rodgers wrote a grateful letter on behalf of his ill wife; Cartoonist Milton (Steve Canyon) Caniff said, "Like many another night worker, I am your ardent supporter."

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All this enthusiasm is over an allnight recorded symphonic radio program, called "Music Through the Night," which celebrated its first anniversary on February 1, 1953. Within three days after its premiere over WNBC, the New York radio station of the National Broadcasting Company, there were more than a thousand letters from people who either by choice or necessity were awake between the hours of midnight and 5:30 A.M. Monday through Saturdays. In three months the mail reached 20,000 and even now scores of listeners still call in daily to ask the name of the program's haunting theme song. It is "Greensleeves," a sixteenth century English air. At last count the mail pull had passed the hundred thousand mark, an amazing record when you consider that this is a local New York program, not a network broadcast.

The station is proud of its mail from college deans, bank presidents, politicians, and average citizens everywhere who tune in after midnight. But it isn't only the stay-uplates who listen to the programs. Thousands of early-morning-risers listen in before sun-up. One woman claimed she did her weekly washing to Beethoven, while a rat breeder in Connecticut proudly wrote that he sorted his rats to the "music of the masters." Students, night watchmen, and others on night duty are regular listeners.

Other Listeners

A group of forty-seven Yale medical students sent a joint letter. So did seventy customers of a Greenwich Village inn. Mail has been received in German, Spanish, Italian, and French and letters have been postmarked from Florida, Iowa, Michigan, and Georgia, as well as Canada and Newfoundland.

It was on an experimental basis that Ted Cott, vice president of the National Broadcasting Company and general manager of its key outlets, WNBC and WNBT, New York, launched the program back in 1952. Mr. Cott, an avid appreciator of fine music, had been approached by Civil Defense authorities to keep

WNBC on the air from midnight until six in the morning so that the station would be ready to function instantly in case of an emergency. All that the Civil Defense authorities required was a constant tone signal. A man who abhors a vacuum, the NBC executive decided to fill the six hours with classical music and see what would happen. That's how "Music Through the Night" was born.

Sponsors were gleaned for the show by Mr. Cott personally. He was so determined to keep the show on the air that when he approached a client with a sack full of program mail he offered odds that there wouldn't be a single uncomplimentary letter in the lot. Since then the show has averaged four or five sponsors a night. It must be admitted, however, that in spite of Mr. Cott's boast there have been some complaints from listeners. Almost all of them growl that the trouble with the show is that they can't get themselves to turn the radio off and go to bed.

A number of outstanding musicians gathered to help "Music Through the Night" celebrate its first birthday program on the night of January 31, or rather the morning of February 1. Various recorded works of the guest artists who appeared as speakers on the program were played. Among those taking part were Deems Taylor, Rise Stevens, Patrice Munsel, George

(Continued on page 44)

Arthur Henderson is a freelance writer who lives in New York City. He has contributed frequently to Music Journal.





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THE SCORE ON ORCHESTRAS

HELEN M. THOMPSON

In Tucson, Arizona, this week some sixty adults are learning Latin—at least they are learning to sing in Latin. Why? Because they want to. Because they are participating in the American premiere of Liszt's Christus, performed by the Tucson Symphony and allied chorus, conducted by the orchestra's resident conductor, Frederic Balasz.

This is part of what community symphony orchestra people are talking about when they claim educational values for their organizations. John Dewey's definition of education as "growth under favorable conditions" is exactly what they mean.

That growth, the growth of a community musically and therefore culturally, is the cornerstone of every strong community symphony orchestra in the country. If it isn't, sooner or later the orchestra will pass out of existence. In spite of the fact that many of the community groups play amazingly well and all hit occasional inspired peaks at concerts, they cannot justify their existence as mere entertainment mediums. The major symphonies, recordings and professional broadcasts, will, concert for concert, put out a better product, but they cannot serve as a vital medium in the day-in, day-out musical growth of hundreds of communities. The local orchestras can, and

In Charleston, W. Va., there is a high school senior, a thin, dark-haired girl, watching every mail delivery to see if her application for a flute scholarship has been granted at one of the nation's finest conservatories. She has the Charleston Symphony to thank for the fact that she even could qualify to apply for that scholarship.

When but a junior high student, Dorothy had the advantage of playing in the Kanawha Valley Youth Orchestra, a cooperative venture sponsored by the Charleston Symphony and the Women's Club of Charleston. She obviously had talent, merited the interest of a skilled teacher. Fortunately, because of the symphony, one was available in Charleston.

The youngster applied herself diligently, progressed rapidly, and soon was permitted to attend the rehearsals of the adult orchestra. Now only sixteen years old, she has to her credit four seasons of playing in regular rehearsals and concerts of a fine, quasi-professional symphony under an excellent conductor and with the added help of close supervision of the orchestra's first flutist.

Here in its purest form is "growth under favorable conditions" of a young musician. Her counterparts are to be found in practically every community orchestra in the nation. This is another aspect of the orchestras' claims to carrying on educational work.

IN APRIL, the Chicago Symphony Woodwind Quintet will appear as a solo group with the Jackson (Miss.) Symphony. But, perhaps of even more importance, the orchestra's woodwind players and students in the area will participate in a two-day workshop under the supervision of the Quintet members. It is rare indeed for students of the double reeds and French horn (and even clarinet and flute in many cases) to have help from some of the finest performers in the country. That is "growth under favorable conditions," brought about by a community orchestra operating on less than \$10,000 a year.

Lexington, Ky., has its own special brand of favorable conditions so far as its musical youngsters are concerned. Marvin Rabin, faculty member of the University of Kentucky, helped organize and conducts the Central Kentucky Youth Symphony, a community project with neither formal adult board nor regular income. The orchestra is composed of grade and high school youngsters from the entire area. They are learning symphonic music by playing it, not just listening to it. Also they are learning other things. They wrote their orchestra's constitution, handle all administrative matters, choose their own soloists, and decide which nearby towns shall have the privilege of sponsoring their tour concerts.

IN WICHITA, KANS., learning may take the form of parties. One section of the Symphony Women's Association entertains groups of school children on Saturday afternoons in the homes of Association members. Stories of composers' lives are told at these parties, complete with samplings of their music. This year the stories have to do with orchestral instruments. The instruments are shown to the children and played for them. Often the youngsters are invited to experiment on them personally. Their demands for these parties far exceed the facilities. No wonder the Wichita Symphony has two youth orchestras and over nine hundred Wichita grade school children studying and playing stringed instruments.

In Tallahassee, Fla., the Florida State Symphony (sponsored by the Tallahassee Junior Chamber of Commerce) is working with Florida State University in the presentation of its second annual string clinic, which is made available to all stringed instrument teachers and string players of promise. Violinist Albert Spalding and Composer Ernst von Dohnanyi are among the clinic staff members.

By the way, more and more universities sponsoring college or college-civic orchestras are taking a

(Continued on page 62)

Helen M. Thompson is executive secretary of the American Symphony Orchestra League, and editor of its newsletter.

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MOVIES AND MUSIC

Hollywood's Orchestral Players
Premiere of an Opera
Proposed Film on Story of Records
Russian Opera Movie

WHAT manner of person makes up the eight regular and many pick-up orchestras which play the background music for Hollywood films? To cite one example as the "average" would be misleading, but it might be interesting to have a thumbnail sketch of several of them, for the West's most lucrative non-solo musical jobs attract all manner

of players.

One is Miss S, a string player whose twenty-eight years and tenyear contract experience with the same major studio's orchestra are belied by her vitally youthful good looks. Between her almost unpredictably scheduled studio calls she finds time to join her mother in managing a successful gift shop, rehearse and concertize with one of the finest string trios in the Southwest, and lend her continuing efforts to such a contrastingly "low brow" activity as a community sing-one of ten which meet weekly in various parts of Los Angeles under the sponsorship of that city's Bureau of Music. For this sing she has sparkplugged a Southern California-wide choral contest, undertaking most of the managerial (and many dreary routine) chores as part of her sing committee duties. On the side she still finds time to teach violin, dance, and have dates.

SPEAKING OF the Los Angeles Bureau of Music reminds us that its French-born youth chorus supervisor, Roger Wagner, is the chap who sang the bouncy little tune which was used as a title background and continuing theme throughout Stanley Kramer's delightful film comedy, The Happy Time. This is the second catchy song which composer Dimitri Tiomkin has to his recent credit, the other being that juke-box favorite "High Noon," from the picture of the same name.

Wagner's professional Roger Wagner Chorale (a recording, film and TV group which is the outgrowth of a Bureau of Music amateur youth chorus) has done the choral music for the new film Salome as its latest film effort. If you listen closely, you'll find not a little trace of Gregorian chant in the music for this picture, which is laid in the period just before the birth of Christ. The anachronism is excused by the belief that the music reflects the presaging of Christianity by John the Baptist, a central character in the story.

GEORGE ANTHEIL'S most important film score, both musically and from the standpoint of Hollywood prestige, may well be the one he has done for Stanley Kramer's forthcoming picture, *The Juggler*, filmed in Israel. One of the reasons Antheil was given the assignment, incidentally, was because Kramer specifically did not want a Jewish composer to do the music, and so perhaps "overweight" the film emotionally through the music.

Antheil's opera, Volpone, premiered in January at USC, proved to be a bubbling musical which suffered badly from a poorly contrived libretto and heavy-handed direction by Carl Ebert. MGM's Wolfgang Martin directed the sterling student orchestra brilliantly, but was at fault in not more stringently editing Antheil's music, and suggesting that the score be expanded rather than cut. It ran far too long at its first pair of performances and was cut forty minutes at the second pair.

MANY OF Columbia's forthcoming music films will be in Technicolor, including The 5,000 Fingers of Dr. T., Debut (a backstage grand opera story), Liszt, and Pal Joey. Another tentative Columbia project is a film entitled His Master's Voice, which will fictionalize the progress of the record business. Columbia (which is

not controlled by the Columbia record people) has effected a tie-up with RCA-Victor for the use of its and its English affiliate's trademark (His Master's Voice) and for the promotion of artists who were or are Victor recording stars. The tie-up is a natural for the re-issuing of many records by old-time greats in RCA-Victor's "Golden Treasury" series of concert artists.

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UNITED PRODUCTIONS of America, the enterprising cartoon producers, is planning a partially live-action film called *Slapstick*, in which cartoon film making is explained in terms of yesterday's slapstick films. It's a novel twist which should also give some good opportunities to parallel the alternately hectic and hearts-and-flowers piano accompaniments of the old custard-pie productions with today's fanciful cartoon sound tracks. The treatment is imaginative.

THE SOVIET film The Grand Concert reached Hollywood for public showing at Christmastime. Despite the excellent individual artistry of many of its singing and dancing participants it proved very unimpressive from the standpoint of directorial technique, color values, and film editing. It did, however, have a superb sound track. To us, its chief value lay in underscoring the vital role that the film can undertake in making the people of one country familiar with the artists of another. Despite poor direction and staging, the extended sequences from Borodin's opera Prince Igor and Glinka's obscure Ivan Susanin were of gripping musical interest, and the extended sword play in Prokofieff's Romeo and Juliet ballet made one realize how this department of the dance has been allowed to deteriorate in our domestic ballet.

C. SHARPLESS HICKMAN

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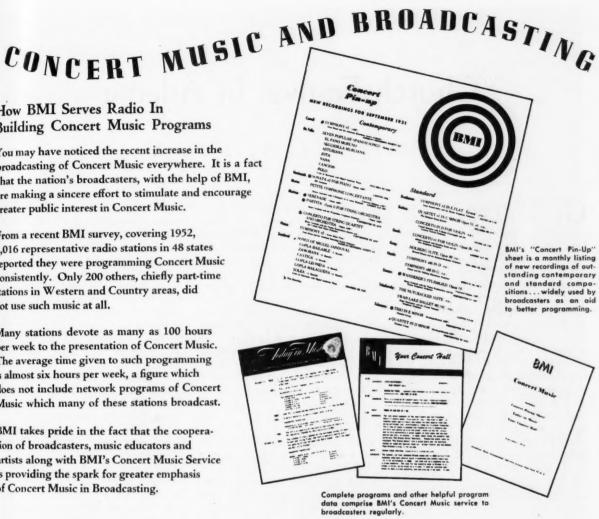
How BMI Serves Radio In **Building Concert Music Programs**

You may have noticed the recent increase in the broadcasting of Concert Music everywhere. It is a fact that the nation's broadcasters, with the help of BMI, are making a sincere effort to stimulate and encourage greater public interest in Concert Music.

From a recent BMI survey, covering 1952, 1,016 representative radio stations in 48 states reported they were programming Concert Music consistently. Only 200 others, chiefly part-time stations in Western and Country areas, did not use such music at all.

Many stations devote as many as 100 hours per week to the presentation of Concert Music. The average time given to such programming is almost six hours per week, a figure which does not include network programs of Concert Music which many of these stations broadcast.

BMI takes pride in the fact that the cooperation of broadcasters, music educators and artists along with BMI's Concert Music Service is providing the spark for greater emphasis of Concert Music in Broadcasting.



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"BMI's plan to stimulate greater interest in concert music is highly commendable. If am confident that many listeners now avid for better music will be heartened thereby." **DIMITRI MITROPOULOS**

"I was very interested in going over the plans for increasing the broadcasting of concert music throughout the country. This is, indeed, a worthwhile project which ought to do a considerable amount of good for the listening public, the composers and publishers, and the broadcasters themselves.

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"Everyone interested in good music—both layman and professional—will applaud the effort."

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"Have always felt strongly regarding radio's many contributions toward furtherance of serious music appreciation in America. Any practical steps which would aid in increasing such appreciation should certainly be encouraged. I am particularly impressed with your Concert Music Project."

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ENERAL William T. Sherman Jand Scarlett O'Hara wouldn't believe it, but down in Atlanta, Georgia, cooperation between the Yanks and the Rebels has replaced conflict. Eight years ago a Yankee, Dr. John Milton Kelley, came South from the Northern Presbyterian Church (the Presbyterian Church in the U.S.A.) to the Southern Presbyterian Church (Presbyterian Church in the U. S.), to direct the area's first Church Music Institute. He was invited to the South as a gesture of goodwill and cooperation. Out of that first Institute have grown eight annual Institutes, in each of which an average of forty-one churches and three hundred and eight individuals have participated. In the past three years more than

each Institute, coming from nineteen cities and as many as five states and representing six different denominations. The success has been so great that in the past two years the schools have come into the picture too. This year, two city and two county school administrations are cooperating. Here are some comments selected at random from those who attended (as listeners or participants) the choral concert which closed the four-day Church Music Institute this year:

From choir directors: "This is a mountain-peak experience of our whole church music year."

From a school music educator: "The teachers are enthusiastic about this kind of community project for their children. It gives them a community experience outside the school that they do not get in school

music clinics. This is raising the whole community level of music. The teachers appreciate the opportunity of working into a schoolcommunity related program."

From choir members: "Be sure to let us know next year. We don't want to miss this." . . . "We want longer rehearsals." . . . "We must know our music next year before the Institute. It isn't fair to bring a good director here and then not know our notes." . . "Never have seen a group get into the spirit of a number like this congregation did when the high school choir sang 'Poor Wayfaring Stranger.'"

From an adult choir member: "The high school choir made me ashamed of myself."

No, maybe Sherman and Scarlett wouldn't believe it, but we are all learning that we can do more together than we can alone. Some of the choristers say they can sing things together which they could never have sung alone, and the Church itself is learning that it can do something about better music. For four days, from Thursday through Sunday in the last week of January each year, singers and directors come together in Atlanta's Central Presbyterian Church for a booster shot of better music. From the beginning, our basic aims have been to provide a training medium for both choristers and conductors, to introduce worthy sacred choral literature, and to unite in song, Christian choristers from all evangelical churches. We have not sought choral people only; we have tried to get the preachers too, and to arouse the official interest of the churches. Our plan puts a premium on an institutional registration. A church or school may register all the members of several age-group choirs, directors, accompanists,

(Continued on page 42)

Rev. Hubert V. Taylor is minister of music at Central Presbyterian Church in Atlanta.

Peter Wilhousky conducts an Atlanta festival rehearsal.





MARCH, 1953

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TELEVISION

(Continued from page 19)

tively. Feature trios and other ensemble groups and soloists to achieve

a change of pace.

The best advice I know of to help you prepare a television show is to watch your own TV set and examine each program critically. Ask your students to do the same, and don't be afraid to accept their ideas. Young people will undoubtedly adapt more readily to this new medium than their elders, who may be a trifle set in their ways musically and otherwise, and high school teenagers know their television programs. Enlist the help of the dramatic teacher for staging ideas, and of the folk dancing teacher for simple routines. Above all, don't let your own good musical taste desert you. Be willing to experiment with ideas, discarding or selecting them as you see fit.

Basically you must have a good musical program to start with. Then you must learn the tools of the theater trade. If you don't feel sure of your ground here, then check with the drama coach. Visualize how your group will look during each number. Each performer must know exactly what he is supposed to do and when. Don't wait to ad lib positions when you get to the studio. A cameraman can't be expected to trail soloists like a pup on a leash. He must know in advance what they are going to do. The cost of technicians involved in producing a TV show mounts up to an astronomical figure very quickly, and you must be prepared to explain concisely what you have in mind. Have several typewritten copies of your entire program, complete with lyrics, lighting directions, and indicated movements of the whole group, soloists, and small ensembles. These are for electricians, prop men, and director. And here's another word of warning: Don't hand the television director a copy of the full musical score. He may or may not be able to read music but he certainly won't have time to do so. Give him a copy of the words only and include the timing for each individual number in terms of minutes and seconds just as you would for a radio program.

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television productions. A quick look at the number of operas being presented on network television shows and the demand for new scores by TV producers only serves to emphasize this. While some "grand opera" is being given, television lends itself particularly well to the intimate chamber type of opera such as Menotti's Amahl and the Night Visitors and The Telephone and Leonard Bernstein's Trouble in Tahiti. For high school organizations, a production like Frank Warren and Alex Miller's opera Tom Sawyer is ideal.

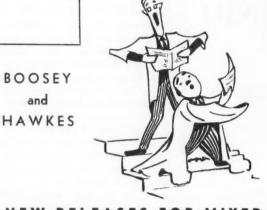
So far as I know, nothing can make TV a really good medium for an orchestra or band concert. The early experiments in televising Toscanini and the NBC orchestra painfully showed that once the audience has watched the conductor for a few minutes and gotten acquainted with the various sections of the orchestra, camera shifts become distracting and the viewer ends up by turning off the picture: it tends to get between him and symphonic music. If you have the problem of televising instrumental groups try for small ensemble numbers and have your soloists shift their positions in order to gain variety.

Costuming for television is essentially the same as for any dramatic production. Since only black and white tones are reproduced, remember that a blue next to a green of the same intensity will look like the same color, so strive for variety in the depth of your colors. If you are in doubt, take a black and white still shot with your camera and

Make-up techniques, too, are the same for TV as for the stage. Since television lights are extremely bright, you will naturally use a darker pancake make-up than you would for normal wear. You can test this also by having the subject stand in a glaring spotlight and experimenting until you get the right look. Let your eye be the judge.

study the result.

Television cameras seldom distort people. In general they look quite normal on the screen, but this is too revealing a medium to be highly flattering so don't count on improving the looks of your group in a magic twirl of the coaxial cable. Use lighting to give variety, silhouetting the ensemble, spotlighting sections, or otherwise altering the



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effect, but be sure one leads smoothly into the next. If you know what you want, the electrician will be glad to work the idea out, but be specific and detailed as to where second bass John stands if you want him spotlighted. of wh

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If you have carefully planned and executed your musical and dramatic plans for your initial venture into TV you should have no difficulty with the new medium. It should present a challenge to your creative abilities. Don't depend on lastminute inspiration to pull you through. There are too many people involved and too many complex technical problems to allow for this. Professionally, we figure on about ten hours of camera rehearsal with a group for a half-hour program. Amateur groups should have more time, although that isn't always possible. However, plenty of rehearsal before actually confronting the camera is basic. When you arrive at the studio the television producer will undoubtedly offer a number of helpful suggestions to make your show more effective, but he cannot be expected to write your script, The more completely your group is prepared the more effective direction he will be able to give you and the better your production will be. There is nothing magic about the medium of television. It is just ninety-five per cent hard work and planning based on imagination and a good knowledge of theater techniques. Television is show busi-... ness.

CONVENTION

(Continued from page 9)

ing Choral and instrumental groups.

There are programs of live music provided by the finest music organizations in the country. You have been struggling with your boys' chorus, one third of whom are still altos, one half of whom cannot sing anything but the melody, and none of whom can read music. At the convention you hear the Columbus Boychoir and you go home determined to work a little harder. If you are young and eager you may go home in despair because your group is so far below their standard. Let me remind you that that is a picked group, whereas you have 75 per cent of the boys in your high school, none of whom have had music before. You are not expected to compete on even terms with such groups, but a dose of their near-perfection should keep you from sinking into the slough of satisfied mediocrity.

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Gain Inspiration

Were I to state in one word the greatest value of conventions I would call it inspiration. Much of this comes from the personal contacts. You share a luncheon table in a crowded restaurant with half a dozen strange teachers from half a dozen states. Before the meal is over the waitress is regarding you with murder in her eye. You have been so busy exchanging experiences and discussing problems that you have forgotten that the main purpose of going to restaurants is to eat. You have aired a problem that has you ready to resign. The man from Utah suggests a possible solution, the girl from Georgia has had success with another plan, and the woman from Indiana says "Have you ever tried. . .?"

You take your courage in both hands and walk up to a famous author-educator to tell him how much his latest book has helped you and he treats you like a fellow human being. Even those of us who come from the small schools are not treated like country cousins.

We from the small communities need the convention more than do our city colleagues. We are working more or less alone, without the stimulation and the support of others in our field. Sometimes we conclude that our problems (and who doesn't have them?) are peculiar to us alone. We struggle with choral groups who can't stay on their own parts, and with bands whose instrumentation would make any college-band conductor tear his hair, and we begin to wonder if it is worth all the effort. Then someone talks us into going to a convention and we find there that others have the same problems or worse. We hear good music and inspirational speeches, we share experiences tragic and comic, and we come home with an armload of teaching helps and souvenir magazines, pencils and note pads, and a head brimming over with new ideas and a fresh approach.

My last reason for attending conventions is that I like to know what

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is going on in the field of music education. Over the years one watches trends, sees new techniques develop and new points of emphasis. All this appears later in magazines and still later in books, but I like to watch it develop. The music convention is the best single means I know of keeping up-to-date, of keeping out of ruts.

I once lived in the homestead country of eastern Montana. In those days roads were not built by expensive road crews. A man with team and wagon started off across the country seeking the shortest distance between two points. If someone followed him before the track was lost, that was a road. When ruts got deep any car but Ford's Model T was likely to find itself stranded with wheels spinning busily. Much motion but no progress. The only solution was to jack up a hind wheel, put rocks under it and back off.

If your progress is not commensurate with the motion expended, how about trying a convention to jack you up and get you out of that rut? to follow through or sample as many varieties as possible, according to your needs or desires. But I defy anyone to attend a convention with a closed mind and come away with the same.

There are the exhibits, a very important part of the convention. And here again you browse or go searching for a solution to a particular need: SAB music for the county festival in a backward section, something for junior high boys that is appealing and within their range, a grade school operetta, a cappella music in eight parts. It is all there, presided over by experts waiting to assist in your search. You save hours and, need I add, postage by doing your searching in such a place.

ATLANTA CHURCH

(Continued from page 36)

preachers, choir mothers, music committee chairmen, and members—any or all of these—for a minimum fee of \$10. These registrations are accepted before a deadline, and after that deadline only individual registrations at \$7.50 per person are accepted. The small churches and those conscious of their need for

improvement are the ones which have been pulling together through the years. Now that high standards are being achieved, the larger churches with better programs are interested and active also. Of course members of small church choirs get a great thrill out of singing with a large chorus and learning music they ordinarily wouldn't sing.

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Faces Crisis

Dr. Kelley, the Yankee Presbyterian, came South three years and then, when he left the Department of Church Music of the Board of Christian Education in the Northern Presbyterian Church to return to the West coast as head of the School of Church Music of San Francisco Seminary, the Institute faced a crisis. To meet this crisis and retain the values of the Institute, the writer, who instigated the idea with Dr. Kelley, conducted the sessions for two years. Up to that time all classes and rehearsals had been open to anyone without charge. At the suggestion of Dr. Kelley at the first Institute, the choral directors who participated formed the Atlanta Choral Directors' Association. Monthly meetings were set for the purpose of sharing ideas. After the fifth year this group decided to bring in outstanding church music leaders and to meet the expenses of future institutes by registration fees. So they have brought Dr. Federal Lee Whittlesey, minister of music of Highland Park Methodist Church, Dallas, Texas; Ruth Krehbiel Jacobs, founder of the Children's Choristers Guild; Arthur Leslie Jacobs, former director of music for the Federation of Churches of Los Angeles, and Peter Wilhousky, head of public school music in New York City.

Under the leadership of these specialists, the Institute Choirs have presented each year, as the climax of the Institute, a choral worship service. There has been an adult choir each year, plus children's choirs and high school choirs two years each. These singers have presented the great classic literature of Bach, Mozart, Palestrina, and Schubert; the works of contemporary American and British composers such as Vaughan Williams, Charles Wood, Eric DeLamarter, Leo Sowerby, Frederic Candlyn, Carl Mueller;

and the great choral literature of Russia. The music has been chosen so that it will not be too difficult for use in the local churches and so that there will be at least one composition of a festival nature which will use the full resources of the massed choirs and assisting instrumentalists. Outstanding organists of the city have servedas accompanists. Class sessions and panel discussions have been features of the Institutes. The first year, organists, directors, and ministers participated in a panel on church music, presenting their own viewpoints. In the annual classes such subjects as Worship, Conducting, Vocal Methods, Repertoire, Accompanying at the Organ, Organization, Children's Choirs, Sight Reading, and Choral Technique have been taught.

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More Than Singing

But not all of the program is singing, and not all of the fun comes from music. Usually there are dinners, luncheons, and receptions. At these, the directors join in roundtable discussions and thereby have a chance to get better acquainted and to share ideas. At the receptions the entire choir gets acquainted and has fun. For several years a feature of the reception has been a "model rehearsal" portrayed by the directors. Here the choristers get a chance to see all the bad procedures that directors see all the time. Some years such special events as hat, poster, and attendance contests (with awards) have aroused keen interest and enthusiasm.

The Institutes have had important public relations value. They are now considered major events in Atlanta's Music Calendar. And this is church music remember! Each Institute presents an opportunity for spot radio and television announcements, radio and television interviews, panel discussions on church music, feature stories in the local papers, and columns by feature writers on personalities and interesting sidelights of the sessions. The value of all this and its influence upon pastors, church music committees, and volunteer singers should not be underestimated. So, down in Atlanta, churches and schools are working together for better sacred music because a Yankee accepted an ... invitation to come South.

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NIGHT MUSIC

(Continued from page 29)

London, Jan Peerce, Andre Kostelanetz, Leonard Warren, Blanche Thebom, Bidu Sayao, Fritz Reiner, Jennie Tourel, Isaac Stern, and Leroy Anderson. Ben Grauer, NBC About Music," but he has also had several songs published. His latest, "I'll Know My Love," was adapted from the English ballad theme of "Music Through the Night" — "Greensleeves."

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The New York State Federation of Music Clubs broke a long-estab-



From left, Isaac Sterns, Morton Gould, Rise Stevens, WNBC producer Lee Jones, and Deems Taylor gathered in studio for station's first anniversary.

commentator, interviewed the guests.

When the first ASCAP-sponsored American composers series broadcast by the Eastman School was given over the NBC network on February 2 (see page 17), WNBC tape recorded it for playback later to its nighthawk audience.

Lee Jones is responsible for producing this all-night program. Not only has Dr. Jones authored such programs as Kay Kyser's College of Musical Knowledge and that long-haired music quiz "Much Ado

lished precedent of no awards and cited the program for its outstanding contribution to serious music.

Thus, through Ted Cott's energy and enthusiasm, the Civilian Defense organization not only got a radio station available through the night; the people of New York and the surrounding area got music as well, recordings of serious music which enable those awake between midnight and dawn to pass the hours pleasantly.

CHILDREN'S CORNER

MUCH fine music for children has been written by childless men—often for the children of their friends or relatives. Humperdinck wrote Hansel and Gretel for his sister's children. Brahms wrote many songs for the Schumann children. Tchaikovsky's "Sixteen Songs for

Children" were for the children of a friend. Beethoven wrote a lovely piano piece "for Elise."

On the other hand, men like Bach and Schumann, who had numerous offspring, write music for their own children which many of us adults enjoy but don't find easy to play.

INTERVIEW

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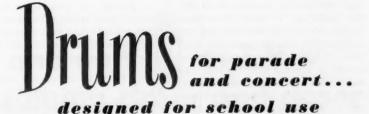
ity would be provided for boys and girls until the next scheduled visit of the supervisor. At present there is a strong trend toward the "selfcontained classroom" wherein one teacher handles all subjects including music. Many music specialists decry this trend and say that music taught by the non-specialist will be of no value to the student. However, some real progress is being made in many areas where a music consultant is available to help those classroom teachers who want to do their own music but need guidance in selecting materials and help in in-service workshops in techniques to make their teaching more effective. Much attention is centered on this problem at present and some areas seem to be making fine progress.

5. Are music educators assuming sufficiently strong leadership as concerns contemporary music in the class

My experience leads me to believe that each year music educators are becoming more contemporary-music conscious. Time was, not too many years ago, when a large segment of our group had interest in only Romantic and Classical music. Now hardly a music educator worthy of the name can be found who does not have at least a few favorite contemporary compositions. Present-day music is with us whenever we attempt to do anything. Radio and television, to mention only two media of sound, have brought us much nearer contemporary music in our everyday lives. Boys and girls too often are better able to grasp and appreciate contemporary music than are teachers who are too "set" in their likes and dislikes. I believe that music educators are interested, but that they could well assume stronger leadership in developing an understanding of present-day music.

6. Is the yearly schedule of state, regional, and national professional music education meetings becoming so heavy-at least in some areasthat it demands too many absences of the music educator from his daily

I do not believe that the yearly schedule of professional music educa-





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Size 14" x 28"

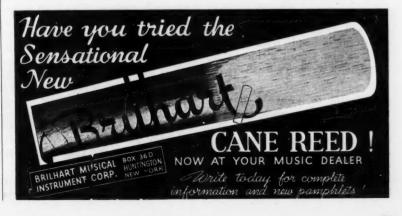


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tion meetings has reached the saturation point yet. Certainly most music teachers can stand one state and one national or division meeting each year. If those two meetings demand too much absence from the teacher's daily work, then he is still free to decide which one seems most important to his particular need. Most young teachers need the stimulation and challenge that are presented at the larger inspirational meetings at least once a semester. The smaller local meetings are nearly always set at times which do not interfere with school hours. Our Music Educators National Conference includes music teachers of all levels and specialists from all areas, and hence our meetings must be well planned to include something of interest for this varied group.

7. Has the Music education profession grown to the age of maturity?

Yes. In the nearly fifty years since that day in 1907 in Keokul, Iowa, when the music educators' professional organization was born, there has been a continual growth toward maturity. Now, in 1953, a Journal of Research in Music Education, will provide doctoral candidates with information and record for posterity an objective and accurate report of research projects, theses and dissertations, and should give the music education profession much higher status in the higher education area. Musc education has grown to maturity.

8. What are some of your most cherished goals for MENC during your administration?

The most cherished goals for MENC during this national president's administration will include:

- 1. Trying to plan music programs that will equip youth to meet their opportunities and responsibilities. Such programs must include a balanced musical offering in all schools.
- 2. Trying to improve our music teacher education curriculum to prepare music teachers for American schools so that a good musician and a good teacher, in proper proportion, will be the end result. The new MENC Accreditation Commission is making great strides in this direction.

- 3. Trying to provide adequate musical opportunities for those students who do not care to perform. The consumers of music need more attention in school music.
- 4. Trying to encourage musical activities in adult education programs. More industrial groups and recreation departments of cities need our assistance.
- 5. Stressing the importance of the cultural arts in everyday living. Whenever curricular planning is attempted this should be given full consideration.
- 6. Trying to promote mutual understanding and world friendship through the universal appeal of music.
- 7. Trying to help all music educators to sense our need for solidarity. The variety of interests, developments and curious circumstances that are found in the different state music programs tends to cause music teachers to pull in different directions, yet in our fundamental aims we are as one. Our common problems call for co-operation and mutual understanding for a satisfactory solution. The proof of any success or achievement that we may have does not lie in words, but depends upon our actions. No matter what may confront us, let's all pull together.

SETTLEMENT MUSIC

(Continued from page 13)

before an audience, I think it will go all right. I'm looking forward to hearing it."

Maintaining such a contact with almost a thousand students of twenty-two nationalities is an assignment guaranteed to make the stoutest-hearted director shudder, but Robert Ward takes it in his stride. Along with his administrative duties he manages to teach composition at Juilliard School of Music and keep up his compositional output as one of America's outstanding young composers. At present he's in the midst of writing an opera. He directs the New York City Doctors' Orchestra too.

"I'm concerned with basic musicianship," he affirms. "Nowadays

we're putting less emphasis on recitals, except for the extremely talented and advanced students. We encourage children to read through a considerable amount of music instead of developing a complete knowledge of only three or four pieces. We want to acquaint them with the great music literature."

Piano Study Basic

While Robert Ward considers piano study basic, he deplores the fact that youngsters are likely to stop piano study after a year or two. "There are several reasons for this," he explains. "Because it is the most all-embracing and most widely practical instrument, it is finally the most difficult to master. There has been a general tendency by piano teachers to stress digital technique rather than musicianship.

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"The piano is the most widely available instrument in the home, partially as the result of the period when a piano in the living room was considered a mark of social distinction. Consequently when the impulse to give the child music lessons first occurred, the piano was the logical choice. Hence the largest percentage of pupils whose talent or interest will never qualify them for anything beyond listening participation is to be found among piano students.

"Last and perhaps most important, though the greatest area for developing wide general musicianship is embraced in a pianist's study, the possibilities for participation in groups on an equal footing with other musicians are far fewer and are open to the pupil only after a relatively long period of study."

That last reason has brought the Third Street Music School's director around to considering a new curriculum, expected to be put into effect next fall. All private students twelve years of age or under will study a second instrument (other than those taught in the public schools) or singing. This means that piano students will have a working knowledge of an orchestral instrument. A thorough demonstration of these instruments will be given the pianists, who, in consultation with their parents, will then make their choice. Orchestral instrument players have long been encouraged to study piano, but somethe eyes

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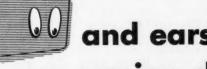
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are coming closer and closer to the Music Educator

(Announcing a T V Orientation Course in the Waring Workshop)

The first TV stations under educational sponsorship are already in operation. The Federal Communications Commission has recently issued licenses to additional colleges and boards of education. Many applications are still pending.

Some of these days a lot of educational TV stations will be in action. Also, commercial stations will present programs of an educational nature. The question is, How many educators will be ready to plan, rehearse, and present programs that will have the qualities that make for educational impact?

There will be many hours of viewing and listening to the solution of quadratic equations, demonstrations of the inside structure of the amoeba, explanations of the Malthusian theory and the force of gravity. But, as has always been the case, it will still be music's job to provide that wonderful combination of education and enjoyment that only music can provide.

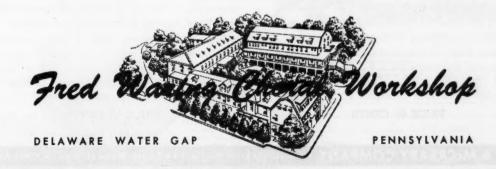
Would you like to be oriented in TV camera and microphone techniques? To know how TV operates in the professional studio? To be able to give pertinent and knowing instruction to your group before their first TV appearance? To describe the workings of TV to your classes and organizations-even if they never see the inside of a studio?

In its 1953 sessions at Delaware Water Gap. Pa., the Fred Waring Choral Workshop will include a course in TV orientation. This course is not designed to train television directors and producers, but rather to give a basic working knowledge of TV to music directors.

Workshop members will become acquainted with professional studio equipment and technique. Mr. Waring and members of his staff will supervise the operation of the equipment and present elementary ways and means of securing the best combination of sound and picture. An unusual opportunity for choral directors to study TV.

NOTE: The Fred Waring Choral Workshop will continue to present its basic course of instruction which has attracted more than four thousand music directors during the past six years. The daily sessions will include program building . . . enunciation and other choral techniques . . . microphone and tape recording methods . . . demonstrations with teen-age groups . . . etc. The TV orientation course is an added feature.

There will be six sessions: June 21, June 28, July 5, July 12, July 19, and July 26. The July 5 and July 26 sessions are reserved for those who have previously attended a Waring Workshop. Address: Registrar, Fred Waring Choral Workshop, Delaware Water Gap, Pa.



how nobody has ever done much to encourage pianists to take a fling at playing another instrument. Obviously there is considerable enjoyment to be gained from ensemble playing this way, and whether or not the student continues piano study to the professional stage, he will have acquired more than a nodding acquaintance with another instrument. This new approach may also help in building up the depleted ranks of the string players. Since the faculty at the School is already available for teaching these instruments, the program can be put into effect with a minimum amount of dislocation and expense, according to Mr. Ward.

In addition to instrumental and vocal instruction, on class and private lesson basis, the Third Street School teaches ballet and modern dance, always popular subjects in theater-conscious New York. There are also courses in conducting, accompanying, opera repertory, languages, and music appreciation. Two orchestras, one of which is open to residents of the community

and various smaller groups, also give students ample ensemble experience.

A Parents' Club serves as an independent auxiliary group which contributes to the scholarship fund, makes substantial gifts of books and records to the library which now has some 15,000 volumes of music books and recordings, and helps out generally wherever needed. Fees from the students make up a part of the operational cost, and the deficit is met by individual contributors and the board of directors. The formal musical highlight each year is the annual Town Hall concert by a selected group of students.

The Advisory Council is an impressive roster of many of the country's leading musicians: Leon Barzin, Abram Chasins, Mischa Elman, Philip James, Mrs. Rosina Lhevinne, Mrs. Edward MacDowell, David Mannes, and Douglas Moore. Miss Clara F. Workum is president of the board of directors.

A notation under the course entitled in the catalogue "Music on the "Radio" gives an idea of the Third Street Music School Settlement's basic policy. It reads, "The lectures will take place during the middle of the day in order to involve a minimum of hardship for those of retirement age who wish to avoid rush-hour travel." A school which takes such a warmly personal and thoughtful attitude toward its student body at all age levels is bound to win the loyalty and affection of all who attend.

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West Coast Note

Los ANGELES is a city that really takes pride in its music. The newest city-sponsored Metropolitan Adult Civic Chorus, although specifically organized to sing folk music, will join other city choruses in the annual coast-to-coast NBC Good Friday broadcast. The program includes the world premiere of Wesley La-Violette's cantata The Road to Calvary. The combined choruses also plan a concert presentation of Bach's St. Matthew Passion. Jester Hairston is the conductor.

For changing voices —

Choral Adventures

A book which introduces the junior high school student to a variety of choral music and leads him up new musical pathways of exploration, enjoyment and adventure. Eleven music educators, who know what is desirable, interesting, and well-suited to teen-age boys and girls, made the stimulating arrangements.

Music from many sources is set in two, three-, and four-parts for S.A-T., S.S.A.-T., S.B., S.A.B. and S.S.A-T.B. "Choral Adventures" will help solve your changing voice problem!

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(Continued from page 28)

matical understanding of the mysteries of musical notation. Broad experience with musical sound and musical effects must precede any work with the notational symbols. Singing, the most personal and most subjective medium of musical expression, provides the soundest basis for developing the aural sensitivity and awareness upon which the ability to read music depends.

The process of learning to read music properly involves a movement from the meaning of music—that is, its tonal and rhythmic content—to the notational symbols which, on the printed page, represent that meaning. This, in turn, is followed by extensive experience in recalling and expressing familiar musical meanings through singing when one encounters familiar notational symbols.

The question confronting many people is, How does one go about learning to read music? The first step is to learn by rote to sing ac-

curately and musically a carefully selected repertory of songs of high quality and genuinely expressive value. The student should be able to sing the songs accurately as to pitch and rhythm. He should also feel the rhythm in his body and should be able to move to the rhythm with free large-muscle movements. In addition, he should sing the songs with feeling for the phrase line and for the mood. In short, he should be able to sing them expressively and with understanding. This can and should be accomplished with little reference to the printed page. Constant reference to the score at this stage inhibits free response to the rhythmic and melodic content of the music.

Follow the Score

The next step, appropriate only after the songs have become a real part of the learner, is to follow the score carefully and analytically in order to learn the symbols which represent the tonal and rhythmic content of the songs. After the sym-

bols are known and understood, guided practice in translating familiar symbols into musical sound completes the process. With new musical experiences come new symbols, but musical experience always precedes the symbols.

Such is the general nature of the process of learning to read music. Now let us analyze further each step in the process.

While a person is gaining musical experience through singing, several specific learnings and understandings are essential. First and of utmost importance, he must learn to feel the beat of the rhythm and to recognize by hearing the different kinds of rhythm. Swinging the arm to the rhythm while singing serves as an aid in feeling the rhythm. The use of a sharp downward motion on accented beats and upward, bouncing movements on unaccented beats is preferable to using conventional conducting movements, which are intricate and often confusing to beginning students. Furthermore, the conducting movements do not indicate the flow of the rhythm as



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accurately and effectively as do the simpler movements described above.

The student should learn to recognize relative duration of tones. In "The Star-Spangled Banner," for example, he should be aware that the two tones for the first word, "Oh," taken together have the same duration as the single tones for the words, "say," "can," and "you." In other words, he should be aware that the first two tones move twice as fast as those which follow. This awareness can be developed by moving to the music—taking a step for each tone that is sung or heard.

He should also develop a concept of highness and lowness in pitch, a sense of melodic direction, and discrimination as to the relative distance between tones. For example, he should realize that the opening tones of "Joy to the World" descend and are much closer in pitch one to other than the opening tones of "The Star-Spangled Banner," which move downward and then rise in pitch.

He should develop an awareness of the recurrence of tones in a melody. It is important, for example, to recognize that the opening tone of "The Star-Spangled Banner" recurs on the words "you" and "light," and that the tone for the word "see" recurs on the word "dawn's." This type of awareness represents an important step in developing pitch memory and a sense of pitch relationship upon which the ability to read music largely depends.

Pitch Recollection

A small percentage of people have absolute pitch, a highly sensitive form of pitch memory which enables them to recall immediately the pitch of any tone for which they see the note. For example, the sight of a note on the second line of the treble staff recalls to them the pitch of the tone G. Most people, on the other hand, must rely for recalling pitches on the development of a sense of relationship between one tone and all other tones. They use the key tone as the basis for determining other pitches, and think of other pitches in relation to that one. In order to sing, let us say, the tone G in the key of C a person with relative pitch would first need to hear C. Then, using C as a basis, he would be able to hear and sound the pitch G by thinking of it in relation to C, the key tone. Further progress in the development of relative pitch includes learning to hear the tendencies of tones in the major and minor scales and to hear tones of the common chords and their relationship.

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All of this can best be accomplished through music. For instance, the best way to learn the sound of the scale is to learn a song which moves through the tones of the scale, and then isolate the scale. The first phrase of "Joy to the World" actually consists of the eight tones of the descending major scale, and the beginning of "The First Nowell" moves through the tones of the ascending scale. When learned through songs such as these, the sound of the scale stays with a person and has more musical meaning than when learned as a compound abstraction divorced from music.

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most frequently used chords, I, IV, V, and V₇ represents an important step in the development of relative pitch. These chords also should be first experienced in songs and later extracted and learned. The I chord, for example, occurs in "The Star-Spangled Banner" on the words "Oh, say, can you see." The first phrase of "Believe Me, If All Those Endearing Young Charms" skips through the tones of both I and IV chords. Likewise, in the first four measures of "Down in the Valley" the melody skips through the tones of both the I and the V chord.

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Vocal chording represents a satisfying and rewarding avenue for developing a sense of relative pitch. Chording consists of singing by ear a second part to songs. Some songs can be chorded by singing alternately the first and the fifth tones of the scale. "O, Where Has My Little Dog Gone?" and "Down in the Valley" are two such songs. Many more songs require only the first, fourth and fifth tones of the scale to form a satisfying second part. Familiar ones include "Red River Valley," "Silent

Night," "Battle Hymn of the Republic," "Old Folks at Home," and "Old Black Joe." Individuals can chord songs while listening to them on recordings or on the radio. For group work the singers can be divided into two groups with each group alternately singing the melody and the chording part.

With the development of tonal sensitivity and awareness, a person should learn to recognize rhythmic and melodic patterns and the repetition of patterns. For example, in "America" the rhythm for the words. "My country, 'tis of thee" recurs on the words "Sweet land of liberty," but there is a slight variation in the melody of the two patterns.

Repose and Intensity

The music student should also develop an awareness of the levels of repose and intensity in tones of a song. The key tone is the most reposeful of the tones of the scale. The third and fifth tones of the scale are more active. The most active tones of the scale are the second, fourth, sixth, and seventh, all of which tend

to move to a less active tone. To illustrate, in the second phrase of "The Star-Spangled Banner" the tone for the word, "glare" is an active one and the tone for the word "air" is even more intense. Both give a person a feeling of unrest and make him want to move on to the cadence at the end of the phrase on the word "there." Likewise, in the first phrase the tone for the word "light" is much more intense and dynamic than the tone for the last syllable of the word "gleaming."

Of utmost importance is the development of an awareness of the phrase rhythm, or line, as it is often called. A musical phrase begins on a dynamic level appropriate to the mood of the song, gains in volume and intensity to the high point of the phrase and then falls in intensity and volume to the end of the phrase. Every phrase, when well performed, has a beginning, a climax, and a close which serve to give character and identity to the phrase and to increase the expressiveness of the

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the learnings and understandings that should accrue from experience in rote singing. After a varied repertory of carefully selected rote songs has been well learned; after high levels of rhythmic, tonal, and interpretative awareness have been developed; after a person has attained real musical satisfaction from singing—then, and only then, should work with the score begin.

Young children may require a number of years to arrive at this stage of musical development. With adults the problem is to synthesize and bring to a focus their previous musical experience. They may be ready for work with the score after a few weeks or months, depending upon their musical background and their innate musical ability. In any case, the symbolization of the score should not be attacked until musical meanings have been clarified through authentic musical experience.

Work with the notation should begin with practice in following the score of the songs in the rote repertory. Attention should first be focused on the contour of the melodic line, the contour of the phrase, figures making up the phrase, similarities and differences in phrases, and other general and direct aspects of notational symbols.

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This leads directly and naturally to specific and analytical study of the score. The purpose of this phase of study is to learn and understand the symbols which present the musical meanings already experienced through rote singing, and to make clear the connection between the sounds already experienced and the symbols which represent these sounds on the printed page.

This phase of learning must always move from the general to the specific. For example, let us suppose that a person is studying the notation for the first eight measures of "The Star-Spangled Banner." Having previously become aware of the rhythm swinging in recurring groups of three beats, one accented followed by two unaccented, having become aware of the phrase rhythm and the cadence pauses on the words "light" and "gleaming," and having become aware of the direction of the melody and the relative distance between tones of the melody, he begins studying the notation.

Rhythmic Symbols

When he sees the three quarternotes in the first measure of the song as the rhythmic symbols for the words "say, can you," the meter signature, 3/4, immediately has concrete meaning. Since he is aware of the identical rhythm of the first two figures of the first phrase and of the relative duration of tones in this part of the song, the significance of the eighth-note, quarter-note, and half-note as rhythmic symbols becomes immediately apparent in a musical way rather than as mathematics. Likewise, in the second phrase the symbols for the uneven duration of tones, dotted quartereighth-quarter, on the words "proudly we" immediately have meaning for him.

Furthermore, the melody for the words "Oh, say, can you see" is perceived as the outline of a chord, and the structure, appearance, and sound of the major triad are learned not

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only intellectually but aurally. As an additional result, the understanding of the intervals of the third, fifth, and octave also emerges.

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The effect of the accidental on the second syllable of the word "ear-ly" is also clearly demonstrated when the sound of the tones for the words "early light" is compared with the sound of the scale passage, 3-4-5 (mi-fa-sol). The student should seek to understand every aspect of notation exemplified in the song and to connect every symbol on the page with the sound it represents.

Some conception of the possibilities of this approach to reading can be gained from the following list of notation symbols, which can be learned from these two phrases: the meter signature 3/4; the I chord; eighth-note; quarter-note; half-note; the effect of a dot; dotted quarter-note followed by an eighth-note; the effect of the sharp as an accidental; the intervals of a third, fifth, and octave. In addition, the concepts of tonality and key begin to emerge.

All the elements of notation are isolated and meaningful practice situations are set up to bring about further clarification and mastery. For example, the I chord, learned first by rote, is conceived as a chord and sung in arpeggio form. The intervals of a third, fifth, and octave are also isolated, heard, and sung. When experienced in songs, extracted, learned, and used in meaningful practice, chords, scales and intervals have real musical meaning and a person can easily recall their sound. Later, when he is reading music and recognizes that a melody moves through the tones of a familiar chord or the tones of the scale or skips a familiar interval, the student immediately recalls the sound and is able to reproduce it.

Putting Into Practice

The next step in the process is to put into practice what one has learned in extensive reading of songs, both familiar and unfamiliar, which use the same symbols encountered in the analytic study of the rote song repertory. The songs used for practice in reading should be selected to include familiar rhythmic and melodic symbols and must, by all means, be songs of musical worth and expressive value. The use of

songs which have been written especially to exemplify problems in notation but which are lacking in musical value is an unsound and deplorable practice. No one can learn music by studying notational doggerel.

Supplementary Reading

A person at this latter stage of development in music reading will find it most profitable to supplement his

reading by reversing the process and practicing singing familiar songs with pitch names, numbers, or syllables, whichever he is using in music reading. For example, he sings the first phrase of "Believe Me If All Those Endearing Young Charms" from memory. Next, he determines on which tone of the scale the song begins by relating the beginning pitch to the key tone. Having decided that it begins on the third step of the scale (mi or E in

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the key of C) he proceeds singing as follows:

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3	3	3	4		4	5
E	E	E	F		F	G
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F		E	D		F	

1	And	I.		will	pledge	with	mine.
	fa	sol	do	fa	mi	re	do
	4	5	1	4	3	2	I
	F	G	\mathbf{C}	\mathbf{F}	E	D	\mathbf{C}

A worth-while extension of this procedure involves writing the notation of familiar songs from memory and later comparing it with the correct notation.

The foregoing illustrates and explains a workable and musical approach to music reading that can operate successfully for either individual or classroom use. Now let us consider two questions often raised by educators in relation to music reading.

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Should one use syllables, numbers, or pitch names in reading music? This question plagues many persons when they begin to learn to read music. Each system has its devotees, but as a matter of fact the system used is unimportant. Any one of the three will work if approached musically.

Syllables and numbers serve to crystallize the relationship between tones of the scale, and both function in any key. Syllables have the added advantages of being easily singable because of the purity of the vowel sounds, and of being alterable to signify the occurrence of accidentals. Their widespread use in school music in the United States increases their desirability for teachers working in public or private schools. Numbers, on the other hand, are awkward to sing and cannot be easily altered when accidentals are used.

Use of Pitch Names

The principal argument for the use of pitch names lies in their being immediately transferable to instruments, but they do not crystallize tonal relationships in the same way as do syllables and numbers. Neither is alteration to designate accidentals feasible.

The choice among syllables, number and pitch names is largely an individual matter. One should experiment with all three at the beginning and settle on whichever system seems most helpful. A sensible solution is to combine the use of pitch names and either syllables or numbers.

Should instrumental study precede music reading? Many teachers believe that experience with the mechanical space frame of an instrument is needed before a person can have a sufficiently precise conception of tonal relationship to read music at sight. Undoubtedly the right kind of instrumental experience, in which a person actually hears what he plays, can aid tremendously in his learning to read music. On the other hand, many people with considerable mechanical facility in playing an in-

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1650 BROADWAY, NEW YORK 19, N. Y. strument are hopelessly inadequate when singing at sight and seem to have no conception of tonal and rhythmic relationships when they are away from their instrument. Furthermore, there is no doubt that aural awareness and the ability to hear and to sing tonal and rhythmic patterns are of tremendous assistance in learning to play a musical instrument.

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The process of tying all concept of tonal and rhythmic relationships to an instrument seems erroneous and futile. If a person has already developed instrumental facility, he may properly think tonally through visualizing his instrument. One often sees pianists, for example, finger an imaginary keyboard as they sing at sight. On the other hand, it is fruitless for an inept pianist to try to do so. Thinking the keyboard, in cases of this sort, is such a chore that it actually hinders learning to sing at sight.

A reasonable answer to this question is: Take advantage of instrumental facility if it already exists, just as you take advantage of any other prior musical experience, but do not postpone learning to read music in order to develop the facility.

This approach to music reading has been used successfully at all levels from the elementary school to graduate courses in music theory. The basic ideas have proved adaptable to all situations when procedures and emphasis have been shaped in accordance with the backgrounds and needs of the student involved.

The ability to read music is the mark of a musically educated person, whether he is a child in the sixth grade, a member of the high school choir, a college music student, or an adult playing and singing for his own pleasure. It is hoped that music educators will give the reading program attention and effort commensurate with its importance.

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(Continued from page 11)

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(Continued from page 27)

on the university radio. Thus the Tippecanoe Home Economics Chorus (the first of his farm women's choruses) was formed, and it is still going strong. I attended a rehearsal of this group. Eight of the charter members were present; sixteen were grandmothers, two were great grandmothers. All wore enthusiastic expressions.

The conductor raised his hands and they went into a number. A moment later he stopped them. "Ladies," he pleaded, "this is a love song. Remember how you felt when Wilbur asked you. Now sing, 'I love you,' and put umph into it." They tried again. This time they didn't give him enough body on a climax and his shoulders sagged in despair. "C'mon." he exhorted. "C'mon. Beethoven is no softie. Give it all you've got. But be ladylike." They tried again, reducing him to pounding the piano with clenched fists. Finally they got it. He scolded, coaxed, shamed, and teased them, but he knew just how much they could take before he relaxed them with a laugh. Finally he brought them down to a fine pianissimo with a fluttery gesture of the hands and they faded out. "That's professional," he praised. The ladies beamed.

The rehearsal was fast-paced, hard work in spots, but the ladies loved it. One had driven thirty-two miles to attend. A mother of four children had come despite a broken arm. Before coming, she had pulled one youngster out of the cattle drinking trough, packed the others off to school, prepared lunch for two hired men. "I wouldn't miss this for grandpop's funeral," she declared emphatically.

Another reason for Stewart's evangelical zeal in getting folks to do-remi is his belief in music's therapeutic and human relations value. "It reduces tension," he says, "creates better understanding, good will among people."

Music Breaks Strike

The song leader was once called to an upstate Indiana city to see if he could break a strike deadlock between management and milk drivers of a dairy company. The men were feeling pretty grim when they met with the management for what they thought would be another futile setto. Then in bounced this hundred and seventy pounds of coiled wire.

"I know you men want to settle this thing," he began, "but you're getting nowhere because you're sore at each other. You can't think straight. Your nerves are tied in knots. Let's loosen up. Gather round in a circle all of you, Put your hand on the shoulder of the one on your right. We're going to sing 'Oh, Eliza.' When I give you the signal, raise your hand and bring it down with a whack on your friend's shoulder. Let's go."

The boys weren't feeling kittenish. Stewart had to trot out his whole



Albert Stewart

bag of tricks, but he kept needling them until he had them throwing their hands in the air and whooping up other lively numbers.

"Now that you're feeling good," he finally said, "sit down and iron this thing out." In three hours they had.

At the age of sixteen, Albert Stewart discovered the moving power of music when, having accompanied his father, a minister, to a revival meeting, he was asked to lead the singing. Recalling how Negroes in their camp meetings got to the swaying and shouting stage by achieving a certain rapport with the rhythm, he stepped up the rhythm of "When All My Troubles and Trials are O'er," and asked the

brethren to sing it from their hearts Soon the folks were moving up front in droves.

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After studying music at DePauw University and American Conservatory, Stewart entered Purdue, specializing in the socal sciences for a year. But he was restless. The urge to spread the "gospel of song" was strong. And why not at Purdue? Its chief boast in the way of music was a brass band. He approached the dean of women about organizing a girls' glee club. "Fine," said the dean, "but don't date the girls."

This proviso hardly had time to register. The young potential music master was streaking out of the dean's office and making for the highway, where he hitchhiked to Indianapolis. Calling at the Circle Theatre, he sold the manager on engaging "thirty gorgeous girls"—Purdue's Girls' Glee Club—for Thanksgiving week.

At the time this ensemble was just a gleam in Stewart's eye. Returning to Purdue, he picked his girls and plunged into rehearsals. He had scarcely two months to shape up the Club for the theatre engagement. If he didn't make good, his reputation wouldn't be worth a plugged nickel. But the "gorgeous girls" came through. News of the success went over big on the campus. Al's stock began to rise, but not his income. That was derived from conducting a dance band, leading and conducting the Central Presbyterian Church Choir. To secure the latter spot he persuaded the trustees to give up a paid quartet for a volunteer choir he'd lead for five dollars a Sunday. The job is still his.

Shortly after this choir was organized he took it to the Chicago Tribune Music Festival where it snagged second place competing with older choirs from the Midwest. The following year he took three groups to the Chicago Festival and won first place with all three. The university press agent began talking up putting him on the payroll.

One night in 1933 Stewart's telephone rang. "I was dating my lead soloist," he said, "and I thought the dean might be calling me for infraction of rules. I was ready with an alibi about having to give her special instruction.

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wire was not the dean's. The president himself was speaking. He wanted me to come to his office. Was I scared! When I walked in, Dr. Edward C. Elliot didn't say a word, just shoved a piece of paper at me.

"Boy, did my eyes pop! It was a contract at real money to teach and direct music at Purdue. An hour later I was proposing to my soloist. We went downtown next morning, borrowed seventy-five dollars and a second-hand Ford, drove down to Crawfordsville, and got married."

Came the time when no hall in Purdue was large enough to hold Stewart's mass sings. With the advent of the Hall of Music (6208 seats, eight more than they claim at Radio City Music Hall), Stewart at long last had a proper setting. Being a first-class showman, he revels in the facilities of the stage, which looks large enough to accommodate Ringling Brothers Circus. When the huge curtain glides up to reveal a vast choir of white-robed singers, the audience diapasons a deep "Ah-h!" The spell intensifies as the tail-coated glee club rises majestically on the elevating stage and the entire ensemble swings into a spine-tingling version of "The Battle Hymn of the Republic."

Men In Overalls

With Walt Whitman, Stewart dreams of hearing America singing; of singing groups wherever men work, of sectional and national meets. "Get the men in overalls to singing," he says, "and you have an incalculable potential for good will. Work songs helped build America.

"About fifty years ago," he continued, "we began splashing veneer over ourselves. Someone got the idea we needed culture. Not being a local commodity, it had to be imported. The people who thought they had it began looking down their noses at those who didn't. Classism and snobbery crept in. But group singing peels these attitudes off in a hurry and lets out our natural warmth and humanity. It wakes pride and fellowship. A good glee club is an investment in good will, in democracy, in peace. It pays off any time, any place."

Of Albert Stewart a Hoosier contemporary said, "That man could make a wooden Indian sing!" AAA

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(Solution on page 64)

ACROSS

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- 18 "Night -- Bald Mt." 66 A supposedly extempo-
- 19 Engagement
- -- Goodman
- 22 Hauled; naut.
- "---, Du Lieber Augustin"
- 25 Danger
- 27 Imagined character in Rodeo
- 28 Intended to arouse curiosity; slang
- Woodwind
- 32 Medical man; abbr.
- 33 Town in Pennsylvania
- 34 Accustomed
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- 39 South American musical instrument
- 43 Parts of recorder units
- 45 Musical perceptors 46 Weight; abbr.
- 48 Competent
- 49 American composer
- ancient origin.
- 53 Sleepy concert goer

- 55 Man's nickname 56 Two-toed sloth
- 58 Musical work
- 12 Essential for music 60 Vibration; abbr.
 - 61 Bohemian composer 63 French nobleman
- 15 Musical emphases; 64 "A poem lovely as a

 - raneous piece of music 69 Jazz musicians

DOWN

- 1 Fafnir's home
- 2 Provoked
- 3 Thoroughfare; abbr.
- 4 Female relative
- 5 Present
- 6 Brownie; var. 7 Electrical current
- 8 Fastener
- 9 Cotangent; abbr.

- 10 Octave
- 11 Performed alone
- 12 Musical performance
- 13 At no time
- 14 Composer of the London Suite
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- invaders came Composer of Albert
- Herring
- 42 Confirm 44 Sign of the zodiac
- 46 Hawaiian verandah
- 47 Composer of Academic
- Festival Overture Jazz enthusiast
- Island group in Dutch East Indies
- 51 Sing with closed lips
- 52 Soft 54 Noted for his marches
- 57 Alligator; colloq.
- 59 Move emotionally
- 62 Sea eagle 63 Plunge
- 65 Scandinavian rulers of Slavs-ninth century
- 67 Other side; Lat. abbr.
- Syllable used in ancient Greek solmization

A MUSICIAN

(Continued from page 23)

scorings are well under way, that he had been somewhat concerned over the possibility that Music Journal readers, rather than take the test themselves, might turn the questionnaire over to family or curious friends. While this presents no problem whatever for V. I. R., since it is planned for anyone over fifteen, it would delay our observation of its use in a predominantly musical field.

He reports, however, that this apparently has not been the case. Your questionnaires have shown you to be outstandingly in the pattern of the music professional. Here again, if any were needed, is proof of the substantial character of the patterns secured from the criterion group. More than 70 per cent of your responses indicate it.

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Future Studies

Already, there are appearing in the study a number of revealing comparisons between *performing* and *teaching* groups, and between the sexes in each group. It will be some time before we catch up with the flood of questionnaires you've sent out to Stanford and can get into such sub-studies, but they promise to be of interest and value. They will be reported and interpreted for readers in future issues of Music Journal.

From the outset of this study, the question has continued to arise as to the difficulty of separating the performing and teaching categories. A great number of performers do some teaching, and of course many teachers do some performing. None of us was able to anticipate whether we would find little or no difference or would find a sharp differentiation. At this writing, we are able to say that a difference exists. The actual degree of difference will take some study. For the same reason that this separation is difficult, it required most careful planning to insure that, in the selection of the criterion groups themselves, the teacher group would devote itself almost exclusively to music education and the performer group almost exclusively to public appearances.

Thus, if your teaching or performing score is high you may be doubly assured, because the standards by which your questionnaire was graded represent, as closely as possible, the true educator and the true performer.

Within the framework of V. I. R.—within an understanding of what it does and how it works—you should take your vocational-interest scoring completely seriously. But make certain you understand its strength and its limitations before you decide either to sell your piano and take up the law or simply to laugh the whole thing off.

Just as it was possible for Josef Hofmann to be a great musician and a highly successful inventor simultaneously, it is possible for you to be—as you very possibly are—a competent, successful musician, yet turn up with an interest pattern which would suggest your fitness for farming or laboratory research. Most musicians, by far, won't come up with such a pattern. Most people, in fact, with such a pattern would not make competent, successful musicians. The fact that you have accomplished it should not make you think that others can, or should, try.

On the other hand, you, already a successful and accomplished musician, have learned something new about yourself—a whole new area of interests which can and should enrich your experience. It may provide a hobby, a side line or even a new area of the work in which you are engaged. In any case, you will enjoy it because you have a great deal in common with the people who do enjoy it.

If you are definitely unhappy, discouraged, and unsuccessful at the work you are doing, however, we advise (as Stanford advises) that you study your areas of interest as outlined in your scoring and see where they differ from your present occupation. If you are still undecided as to a career it becomes most important as a means of vocational guidance.

High Ratings

It is not at all necessary that music teaching or performing appear at the very top of your scoring, although it is highly desirable when it does appear there. Some 42 per cent of the first 123 males to be scored showed very high ratings in advertising; 29 per cent in the min-

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By the same token, though, one should be thoughtfully wary of a scoring which places the scientific occupations high in the scale if he is hoping for a career in music. While, as we have noted here, success in the creative fields is not impossible, its probabilities become increasingly remote.

Music Journal is watching the progress of this great study with intense interest. So far, it is bearing out in every way its promise to become a major factor as a determinant in music-career choice, as it has been for so long in other fields.

...

WHOSE FAULT?

WOULD THAT more top-ranking performing artists would take the view of violinist Jascha Heifetz, who recently recorded West Coast composer Korngold's violin concerto. In an interview by Critic Albert Goldberg Heifetz says, in part, "I agree with you that the violin concerto repertoire is limited. Why? In part, because it must always be surefire. In many cases this is because of those responsible for making programs. hey engage you to play on a Tchaikowsky program or they tell you they are giving a Brahms or a Beethoven cycle, and then you have to play what you are asked. But I would remind you that I introduced the Prokofieff Second Concerto long before Prokofieff was as popular as he is now, and I commissioned the Walton Concerto quite a while before he was known for his film music to Hamlet and Henry V. I have played concertos by Gruenberg and Korngold and I insisted on playing the Elgar Concerto when it was box-office poison. I also played and recorded the Sibelius Concerto when Kaussevitzky was the only conductor who was interested in his music. . . . I would remind you that sometimes soloists are prevented from playing new works because the orchestras do not want to pay royalties or rental

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on the parts. I have sometimes paid the whole or part of the extra expense in an effort to shame producing organizations, but that is not a healthy way to introduce a new work. . . .

"I always have to be on the lookout for new things to interest the public. Even the encores become important. I suppose I could still be playing 'Ave Maria,' Achron's 'Hebrew Melody,' and the 'Hora Staccato,' but I have preferred to build up public interest in new things, even in shorter pieces."

Bravo, Mr. Heifetz!

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VLADIMIR HOROWITZ, pianist-son-inlaw of Toscanini had to cancel a concert in Springfield, Mass., at the very last minute because of illness. Constance Keene was rushed to Springfield as substitute, and arrived just about in time to go on stage. The chairman of the concert committee explained about Mr. Horowitz' illness and introduced Miss Keene, who proceeded to play her first number, the Brahms G minor Rhapsody.

Inevitably, there was the latecomer who didn't know about the substitution. The usher wouldn't seat her during the playing of the first number, but to be courteous she opened the door a crack to permit the latecomer to listen. The woman looked at the pianist on the stage and in horrified tones exclaimed, "Good heavens! Horowitz is a woman!"

PIANO PROGRAM

(Continued from page 25)

yawns. They too deserve to be considered when the artist is building the program to which they will listen, yet he must never sell himself or his audience short by "playing down to them."

An artist with a winning personality may step on stage and with exuberance and glissandos hold an audience spellbound while he plays a series of old favorites, concert transcriptions of pop music, and songs the world loves to whistle. But regardless of his "success," his program is shallow and superficial, and many of those present will feel let down and condemn the music played, in spite of its public appeal, as inadequate for satisfying the cultural demands and needs of the community sponsoring the concert.

Building a program for an audience requires that the artist keep in mind five requisites: substance, balance, familiarity, character, and rap-

By substance I mean the inclusion in a program of a sufficient amount of acceptable "important" music: one sonata and at least two or three repertoire pieces. Composers from the classical, romantic, and impressionistic schools should be repre-

The second element, balance, needs careful study. Consecutive selections should differ in texture, tempo, and tonality. In a Chopin group, let us say, the playing of two nocturnes, beautiful as they are, one after the other would create romantic monotony. The same effect would be created by following Liszt's Hungarian Rhapsody No. 6 by De Falla's "Ritual Fire Dance." If the artist insists on programming the two Chopin nocturnes, then let him sandwich a lilting waltz or mazurka in between. Between Liszt and De Falla, the Debussy "Submerged Cathedral" would help to isolate the two dynamic pieces and create an effective balance among the three. Contrast and balance go hand in hand. The rhythm pulse of the program, the juxtaposition of the composers, and the variety of the pianistic styles must all be integrated in a musical entirety.

Familiarity is an indispensable requirement of programs played to the audiences in the smaller communities. Nearly half the selections should be compositions they are familiar with and have listened to through mechanical reproductions and are anxious to hear "in the flesh." The criticism one often hears about a heavy program of lesser known classics is: "There was nothing I could hum on the way out." A performer should program a good portion of well-known works, in between which he can skillfully sandwich an "overlooked masterpiece" or a contemporary composition on

its first lap.

The fourth requirement, as important as any of the others, is character. By this I mean the character of the interpreter. Throughout the program the choice of the music

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PRICE 75¢ POSTPAID WM. J. SMITH MUSIC CO., Inc. 254 WEST 31 ST. NEW YORK 1, N. Y. should be in an over-all way identified with the artist's personality. He should build his program with works best suited to his particular brand of temperament and technique. The program thus acquires an individualistic character flavored with the unique. It is often said that an artist reveals the innermost secrets of his personality through his playing. This should be equally apparent from the architecture of his program.

Rapport poses special problems. In this day and age almost every music lover in the United States has access to the pleasure and informality of mechanically reproduced music. He can sprawl on a sofa in comfort and listen to the world's greatest artists interpret almost any music he wishes to hear. He can repeat their performances ad infinitum. With TV, he can see the musicians at work, study their methods and mannerisms. He is in slippers, lazily lounging, interrupting the music as he wishes, all alone or with friends just as he pleases. And the music is almost as good as live music. But that "almost" is an important word, for instead of sating his appreciation for any particular artist, the excellent "canned" music will stimulate the listener more and more to hear the performer or the selection in person. So at the first opportunity the music lover will brave rain or snow to the concert hall, and sit in a hard, straight chair to hear the music finally "in the flesh." It is therefore important for the artist today to "try to give his audiences not just the mere projection of his music but an atmosphere of warmth and informality between himself and them. He should let his listeners in on his little trials and secrets of the evening, share his mood with them, and be a "regular guy" not just a dead-pan artist.

For some time I have been interested in this rapport or communion between artist and audience, and for this reason I have dedicated a great portion of my program to musical humor-caricatures, impressions, and improvisations - always within the recital program domain, but sprinkled generously with the bits of ridicule, helplessness and human inevitability that every performer, composer, or teacher of music has hidden somewhere in his profession. The "touch of humor" is a good ingredi-

ent for any program and should not be overlooked by an artist who has both the desire and the aptitude to project this particular kind of musical fun-making, which, of course. should come at the end of the program proper.

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An artist should try to give his audience not only what it wants but also what it doesn't know or realize it wants. In the final analysis, music must be fun. Performer beware of the listener who doesn't return to his seat after the intermis-

ORCHESTRAS

(Continued from page 31)

hand in special projects to interest and "educate" children in stringed instruments. The University of Colorado, which has a symphony, undertook an interesting experiment last fall. The music faculty members decided that young children would enjoy string quartet music if conditions were "favorable." They invited a hundred youngsters between the ages of eight and fourteen to attend a string quartet concert. Upon arrival, the children were seated on the floor while the quartet played for them. In between musical works, the children asked questions of the musicians, who took great care to answer in detail and who explained how the instrument was played. The children liked it! They wanted more afternoons like that,

THE ERIE PHILHARMONIC has teamed up with the Erie Music Teachers Association to add incentive to youngsters' music study. The MTA is offering three cash awards for student musicians in piano, voice, and orchestral instrument contests. The Philharmonic will present the winners as soloists at their spring Young People's Concert.

THE BUFFALO PHILHARMONIC (a major orchestra) is taking its combination rehearsal-concert sessions into public school auditoriums. The youngsters see a concert in the making, a vital part in learning about orchestras and music. The University of Buffalo Music Department includes attendance at Buffalo Philharmonic concerts as a formal part of curriculum assignments for its students. And speaking of major symphonics—for the first time in its one hundred and ten year old history, the New York Philharmonic Society is taking its famous orchestra to metropolitan New York high school auditoriums for presentation of youth concerts at an admission price of fifty cents per student.

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In Birmingham last year, the Symphony Women's Committee and the Art Museum launched the Birmingham Festival of Arts in which thirty-four major city-wide organizations participated. Fifty arts events—most of them offered free over a four weeks' period—opened up new avenues of learning and arts participation to Birmingham citizens. This year the Festival is expanded to even greater proportions.

THE FORT LAUDERDALE, FLA., SYMPHONY has a new concept of extending symphony education. "We are rehearsing' the whole symphony family, audience and community as well as the musicians," reports the Association. To that end, the Symphony underwrites the cost of subscriptions to the American Symphony Orchestra League Newsletter for every symphony ticket holder and contributor. "We want our people to have the national perspective of a local orchestra's responsibility and obligation to help its community mature culturally," says Fort Lauderdale.

THE HARTFORD SYMPHONY co-sponsored a January symposium for the discussion of community cultural problems. Participating in the project were the Hartford Local of the AF of M, the Connecticut Opera Association, Oratorio-Chorale, Hartford Times, Hartford Courant, the city's radio stations, and the public at large. Problems of audience building, programming, arts financing, music criticism, etc., were on the agenda. Definite growth under favorable circumstances!

ROYAL OAK, MICH., gave birth to a new symphony orchestra this season. So have many other communities. But in Royal Oak, to play in the symphony, you first pay your dollar to enroll in the Royal Oak Adult Education Department of the public schools. The Adult Education bro-

chure titled "Learning is Fun," lists "symphony orchestra" as a subject just as it lists millinery, bookkeeping, auto shop, and nearly sixty other subjects.

The American Symphony Orchestra League—the national association of orchestras—what is it doing education wise? This year marks the initiation of educational projects for and with four of the five major units of any symphony organization.

Conductors: The League and the Philadelphia Orchestra co-sponsored a community symphony conductors' symposium last fall. It will be repeated September 28 to October 2, 1953. Several other major symphonies are studying the plan.

Managers: The League and the Brevard Music Foundation co-sponsored the first course ever given in symphony orchestra management in August, 1952. The course will be repeated in Brevard, N. C., August 16-22, 1953.

Lay Workers: Two area meetings have been held this year, one in the Southern Michigan-Northern Indiana area and one in the New York Metropolitan area. Others will be developed next season.

Musicians: The League, with the help of the instrument manufacturers of the city of Elkhart will sponsor the first workshop ever offered to community symphony musicians. It will be held in conjunction with the League national convention in Elkhart, Indiana, June 18-20, 1953. Orchestra players will have a chance to work with section heads of the most famous professional symphonies in the land, learning the tricks of the trade from the best men in the business.

Next on the League's agenda for "educational work" are audience members and the general American population, the great potential audience for music in this country. Instead of bragging about the two to ten percent of city populations now attending concerts and supporting serious music, community sumphony people hope to do something about the ninety to ninety-eight percent of the population which still isn't "saved," orchestrally speaking. These folks, too, will be susceptible to growth under favorable conditions."



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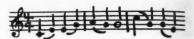
MUSIC QUIZ

- 1. What opera was banned on moral grounds by the Metropolitan Opera Board after one performance in 1907?
- 2. Who wrote an orchestral suite to be performed on barges in the Thames River?
- 3. What eighteenth century composer is popularly referred to as the father of the symphony and the stringed quartet?
- 4. Name two operas written specifically for the medium of television.
- 5. Identify the cor poser of one of these television operas, whose picture is found below.



- 6. What is the difference between the French and Italian overture
- 7. A pupil of Mozart, this young man completed the score of the master's Requiem from his

- 8. Some 138 of Beethoven's works bear opus numbers. However, his list of separate compositions number more. Which figure below is nearest the total? (b) 250 (a) 1000 (c) 1,500.
- 9. Identify the opera and scene in which this theme appears.



- 10. All but one of these men are contemporary composers. Which one is not? Serge Prokofieff, William Walton, Marc Antonio Cesti, Luigi Dallapiccola, Vincent Persichetti.
- 11. A giraffe, in addition to being an animal is also a musical instrument. Do you know what kind?
- 12. Hautbois and hautboy are older names for what orchestral instrument?
- 13. The opera in question 9 was the first to be broadcast by the Metropolitan. Do you remember the date?

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13. Christmas Day, 1931

15, Oboe

spinet or harpsichord

II. An eighteenth century upright

teenth century Italian composer 10. Marc Antonio Cesti, a sevenacene

Gretel, the Dream Pantomime 9. Humperdinck's Hansel

7. Franz Xaver Sussmayer

Italian form: fast, slow, fast

6. French form: slow, fast, slow

5. Leonard Bernstein

Martinu's The Marriage

Menotti's Amahi and the Night 4. Bernstein's Trouble in Tahiti

3. Haydn

2, Handel I. Salome by Strauss GASTER EASTER

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